

VOGUE FASHIONS *for* *The* SOUTH





PHIPPS HATS

for Spring are now on exhibition. As usual the models are possessed of that distinction and grace that has made the name of "PHIPPS" synonymous with hat excellence.

Phipps Hats are on sale throughout the United States and Canada and at Scott's, Ltd., 1 Old Bond Street, Picadilly, London.



C. M. PHIPPS, 41 West 38th St., New York City

The Dress
Material
De Luxe

Look for
the R. & S.
Shamrock



R & S SILK POPLIN

AT THE Theatre---at the Opera---wherever you see well dressed women ---there you will see R. & S. Silk Poplin the choice of the discriminating. No words or picture can do justice to the splendor of its silken sheen---nor the graceful way it drapes and clings. And the new colors! The delicate petal of the Rose! The exquisite gray of Ashes! The bloom of the Apricot! You will find them all among the 72 R. & S. Poplin shades.

Four qualities—

COLEEN, 42 in. wide, \$1.75 per yard.
DUBLEEN, 40 in. wide, \$1.50 per yard.
VOURNEEN, 24 in. wide, \$1.35 per yard.
ARLEEN, 24 in. wide, \$1 per yard.

All are made of the famous "R & S Quality" Silk with just enough Wool added to give softness, body and elasticity.

In addition to Silk Poplins, the R. & S. trade-mark also covers a complete line of Dress Silks of absolute purity in every fashionable finish, weave, weight and color.

Every yard of R. & S. Silk and Silk Poplin is sold on a guarantee of "Satisfaction or New Goods," which protects you absolutely. Consequently, when buying, you should look for, and insist upon seeing the R. & S. trade-

mark, on all Wrappers, Tickets, Piece Boards and Selvage—your only protection against unknown imitations and unguaranteed "Just as Goods."

If your dealer will not supply you—send us his name and we will send you Free Samples, Shade Cards and the name of a nearby R. & S. dealer who *will* supply you.

REILING & SCHOEN

97 GREENE STREET

THE SILK SPECIALISTS

NEW YORK

Franklin Simon & Co.

Fifth Avenue, New York

Special Sale of Linen Gowns, Suits and Lingerie Dresses

New Models at Exceptionally Low Prices



No. 1

No. 3

No. 5

No. 7

SIZES 32 TO 44

No. 1. Tailored Coat Suit of Austrian Ramie Linen in white, tan, leather, champagne, gold, old or light blue, wistaria or rose, new model 36 inch coat with detachable collar of figured pique, handsome pearl buttons, pleated skirt.

Special 18.50*Actual Value 27.50*

No. 3. Hand embroidered French Linen Dress in white, tan, leather, light or old blue, gold, rose, wistaria or violet, waist finely tucked and hand embroidered in design, front, back and sleeves richly braided with soutache in self color and inserted with Irish lace dyed to match, skirt pleated and tailor stitched.

Special 19.75*Actual Value 29.50*

No. 5. Stylish Tunic French Linen Gown (one piece model) in white, tan, gold, leather, light or old blue, rose, wistaria or violet, front, back and sleeves of tunic embroidered with eyelets and trimmed with ornaments formed of pipings of linen, yoke and cuffs of lace dyed to match, plaited skirt tailor stitched.

Special 15.75*Actual Value 24.50*

No. 7. Handsome White Lingerie Tunic Dress (one piece model), front, back, sleeves and tunic made entirely of eyelet embroidery and inserted with Val. and Cluny lace, skirt of eyelet embroidery finely tucked to waist (under tunic) and trimmed with Val. lace insertion and edge.....

Special 29.50*Actual Value 45.00*

Misses' Sizes, 14, 16 and 18 years, at same price

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

Franklin Simon & Co.

Fifth Avenue, New York

Special Sale Dainty Lingerie Waists
New Models at Exceptionally Low Prices



No. 9

No. 11

No. 13

No. 15

No. 17

French Hand-Made Waists and Exclusive Models from Our Own Workrooms

SIZES 32 TO 44

No. 9. Hand embroidered waist of white washable Crêpe, yoke hand embroidered in floral design and trimmed with rows of real Cluny lace insertion and crochet ornaments, shoulders, collar and sleeves trimmed with the Cluny lace insertion.

Special 5.75

Actual Value 9.75

No. 13. Hand embroidered and entirely hand made waist of fine White French Batiste, front hand embroidered and trimmed with real Cluny lace insertion, yoke of real Baby Irish lace. Front, back and sleeves finely tucked.....**Special 9.75**

Actual Value 13.50

No. 15. Hand embroidered and entirely hand made waist of fine white French Batiste, front hand embroidered and trimmed with insertion of real Baby Irish lace, frill tucked and edged with real crochet lace, collar, sleeves and shoulders trimmed with the Baby Irish insertion.

Special 9.75

Actual Value 13.50

No 11. Hand embroidered and entirely hand made waist of white French Batiste, hand embroidered in dainty pattern and eyelets, trimmed with real Maltese lace. Collar, shoulders and sleeves trimmed with the lace insertion.....**Special 7.50**

Actual Value 11.50

No. 17 Hand embroidered waist of white Washable Crepe, hand embroidered and trimmed with real Cluny and Baby Irish lace insertion, sleeves with Cluny lace insertion and hand embroidered.

Special 9.75

Actual Value 13.50

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

Castle Hats



Exclusive
HATS
for the
SOUTH

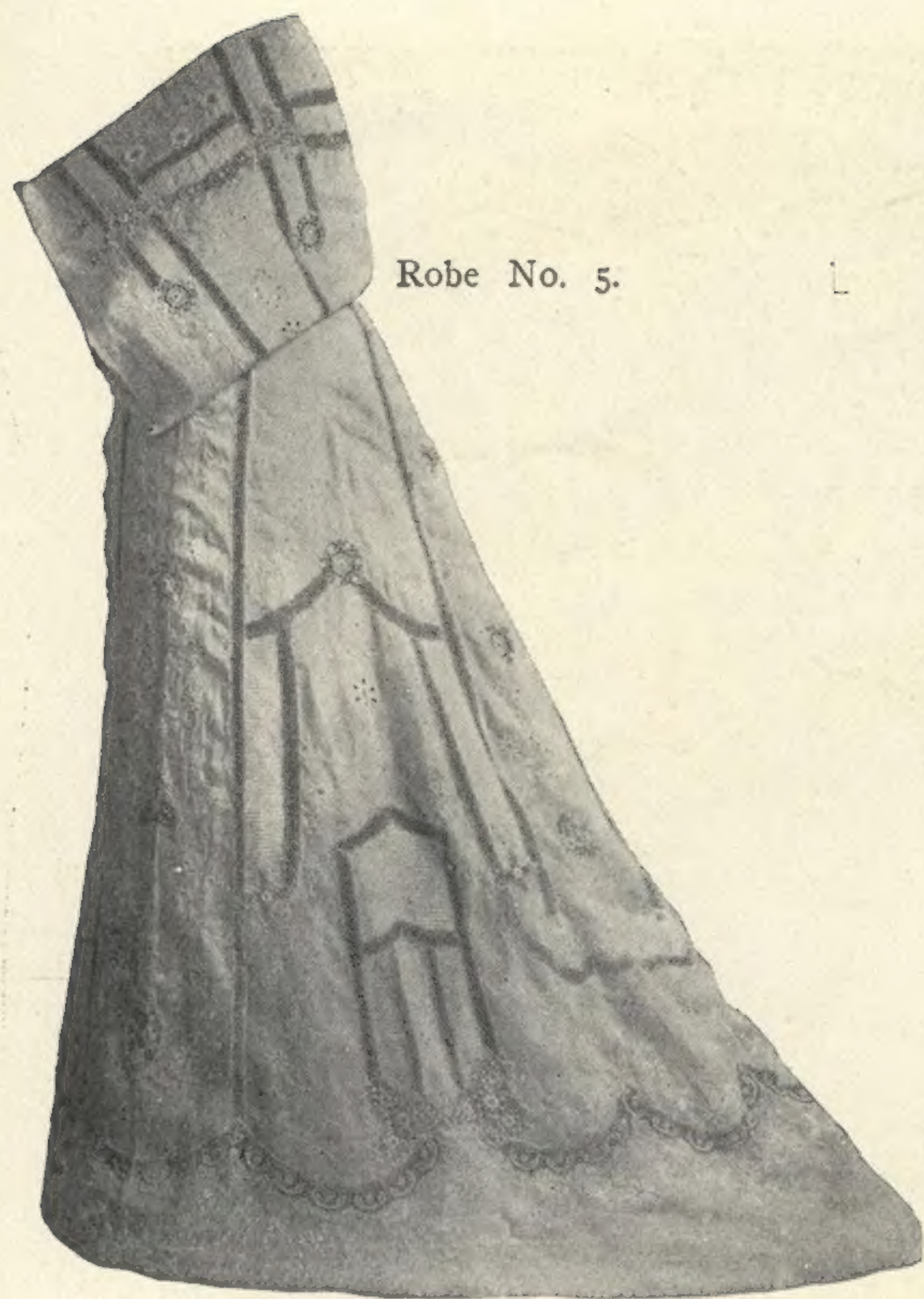


L. F. CASTLE CO

583·585·587
BROADWAY

NEW YORK

Castle Hats for tourists now ready.



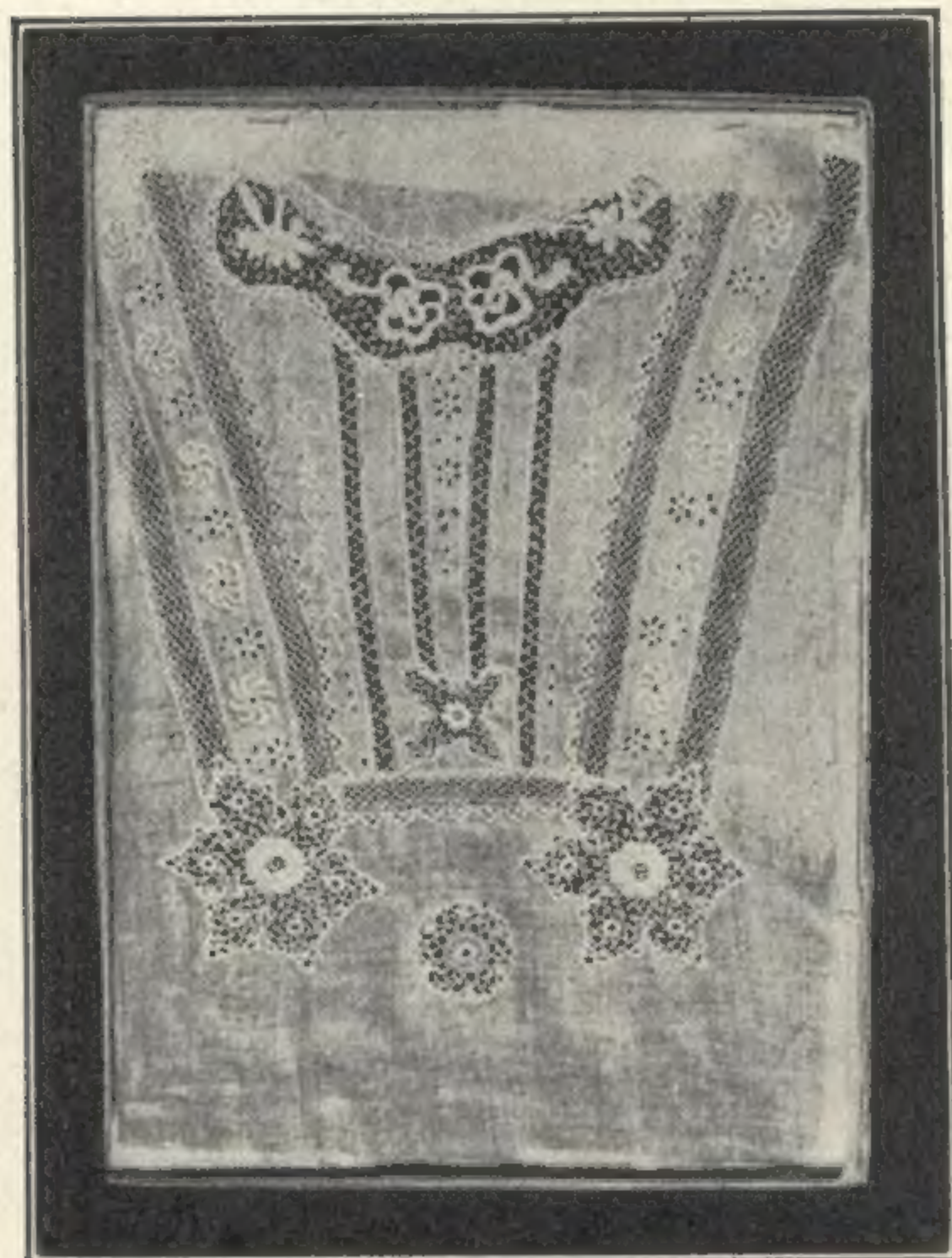
Robe No. 5.



Waist No. 2.



Flouncing No. 7.



Waist No. 8.

We are showing here only a few of our exclusive novelties in Embroidered Flouncings, Robes and Waist Patterns.

Flouncing No. 1

54 inch Batiste Flouncing5.50 yard
Banding to match, 1.50 yard

Waist No. 2

Sheer Linen Combination of Hand Embroidered and Real Irish Lace26.50

Flouncing No. 3

54 inch Batiste Flouncing4.25 yard
Galloon to match, 2.95 yard

Waist No. 8

Sheer Linen Combination of Hand Embroidered Real Cluny and Irish Lace26.50

Waist No. 4

Sheer Linen Combination of Hand Embroidered Real Irish and Cluny Lace22.50

Robe No. 5

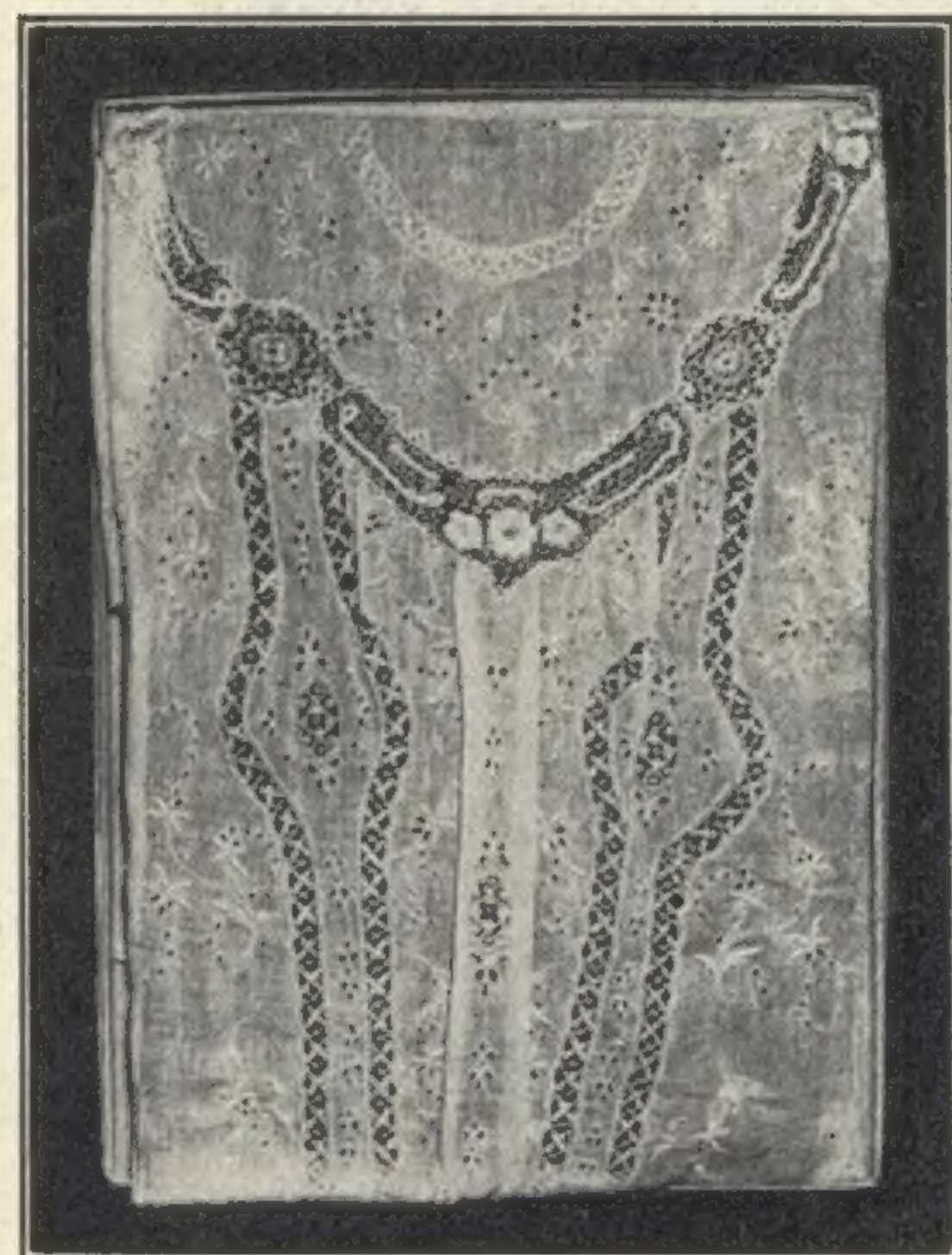
Sheer Linen Combination of Hand Embroidered and Real Irish Lace, 125.00

Waist No. 6

Sheer Linen Combination of Hand Embroidered, and Fillet, Lace....32.50

Flouncing No. 7

54 inch Batiste Flouncing4.95 yard
Banding to match, 1.50 yard



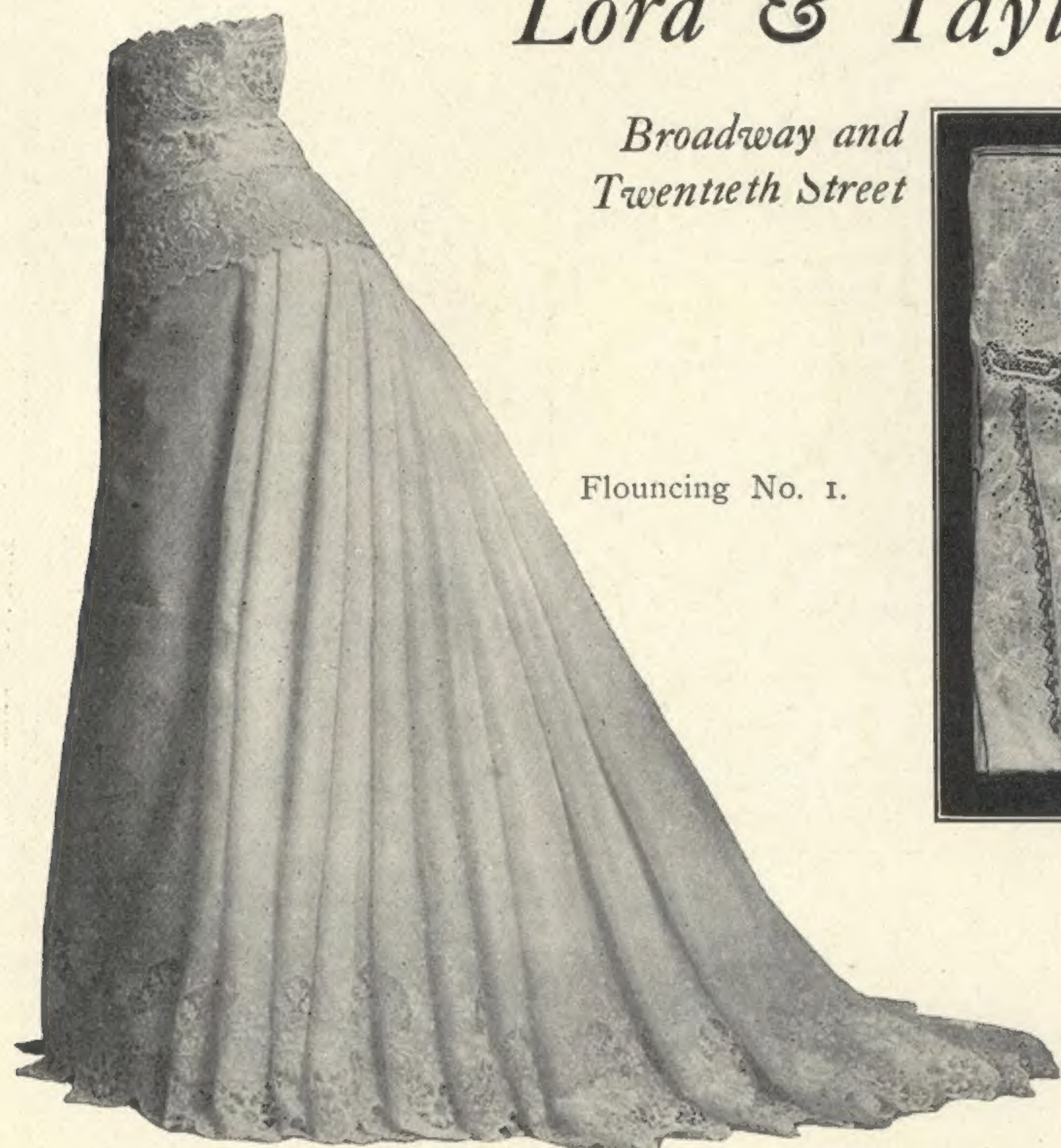
Waist No. 4.

Lord & Taylor,

New York

*Broadway and
Twentieth Street*

*Fifth Avenue and
Nineteenth Street*



Flouncing No. 1.



Waist No. 6.



Flouncing No. 3.



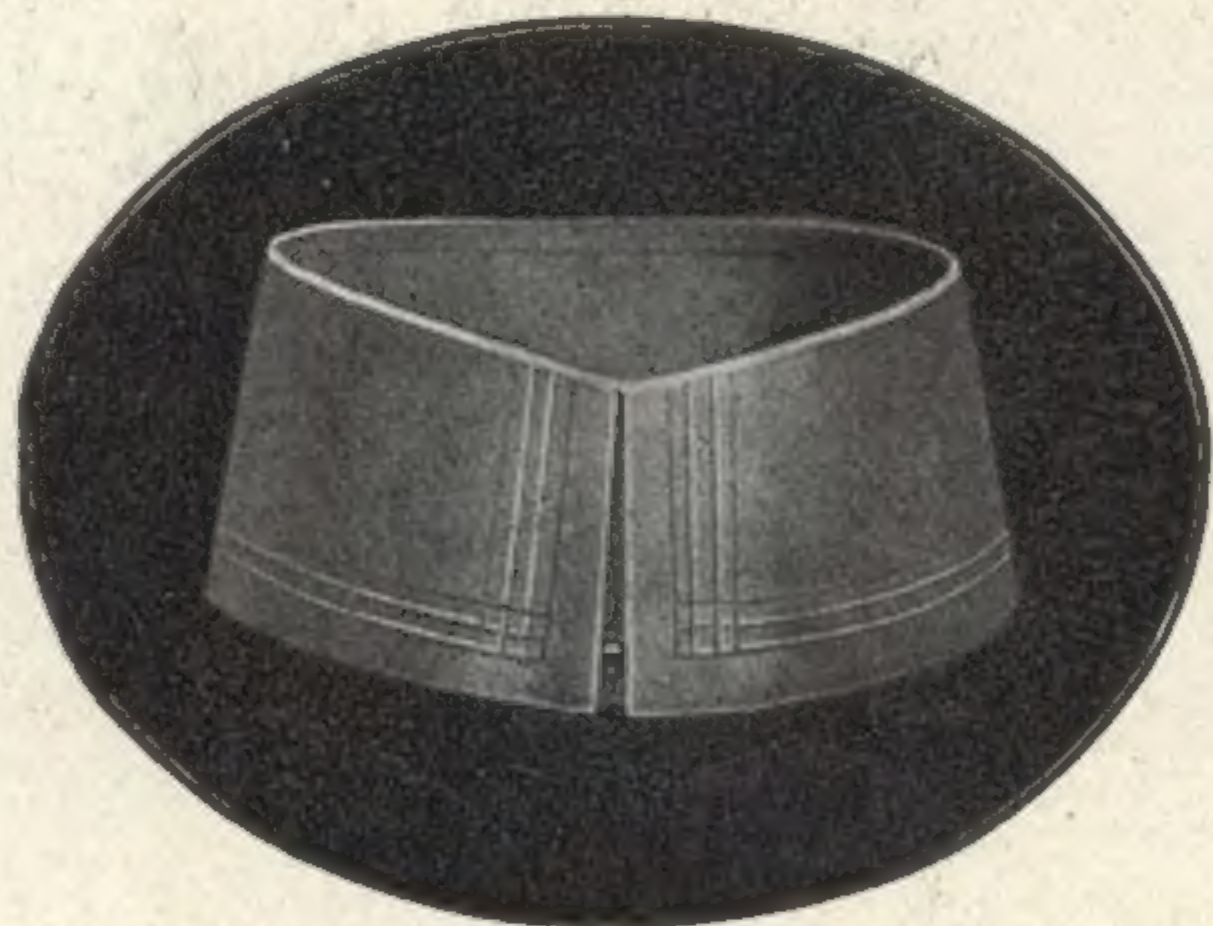
S4577
25c each



S4715—1½ in.
25c each



S4578
25c each



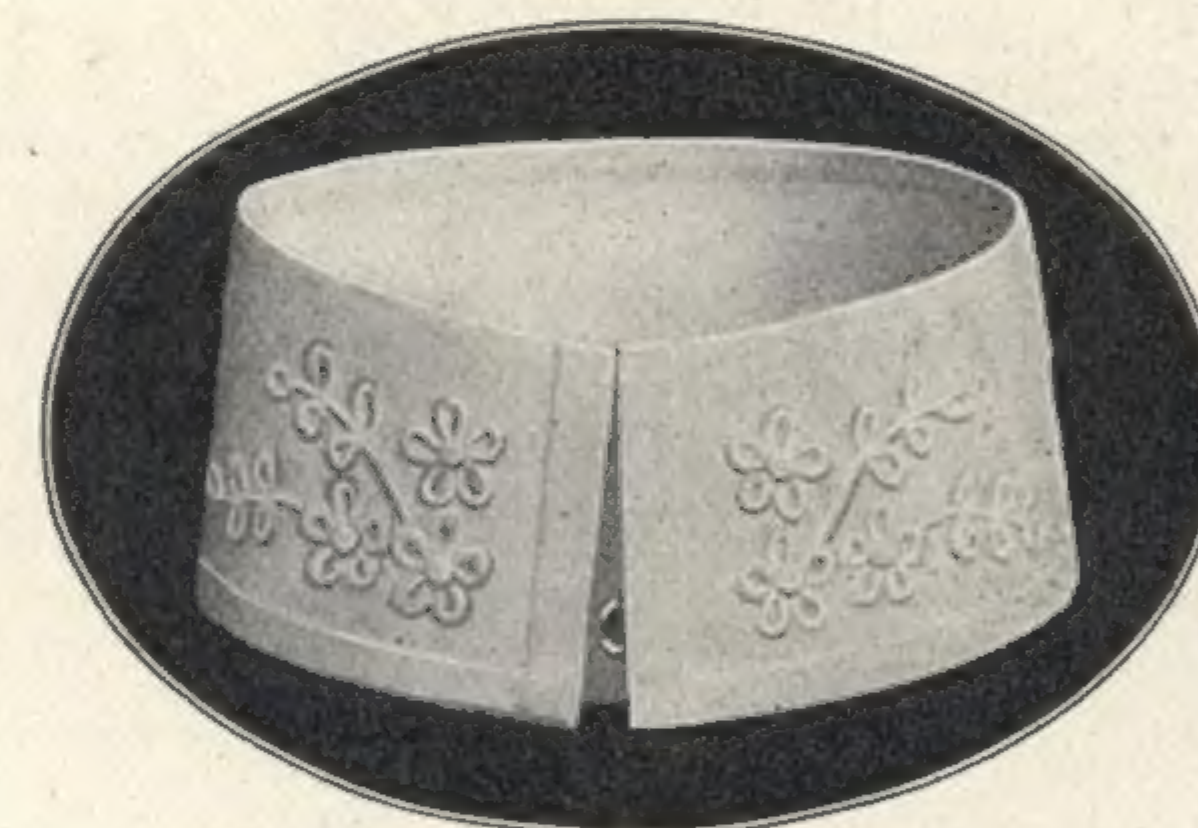
S4191—2 in.
25c each



S4535—2 in.
25c each



S4608—2 in.
25c each



S4725—2 in.
25c each



S4701—2¼ in.
25c each

Corliss
TRADE MARK

Embroidered Collars

The patterns shown here are characteristic of the styles that will be worn at the Southern Winter Resorts.

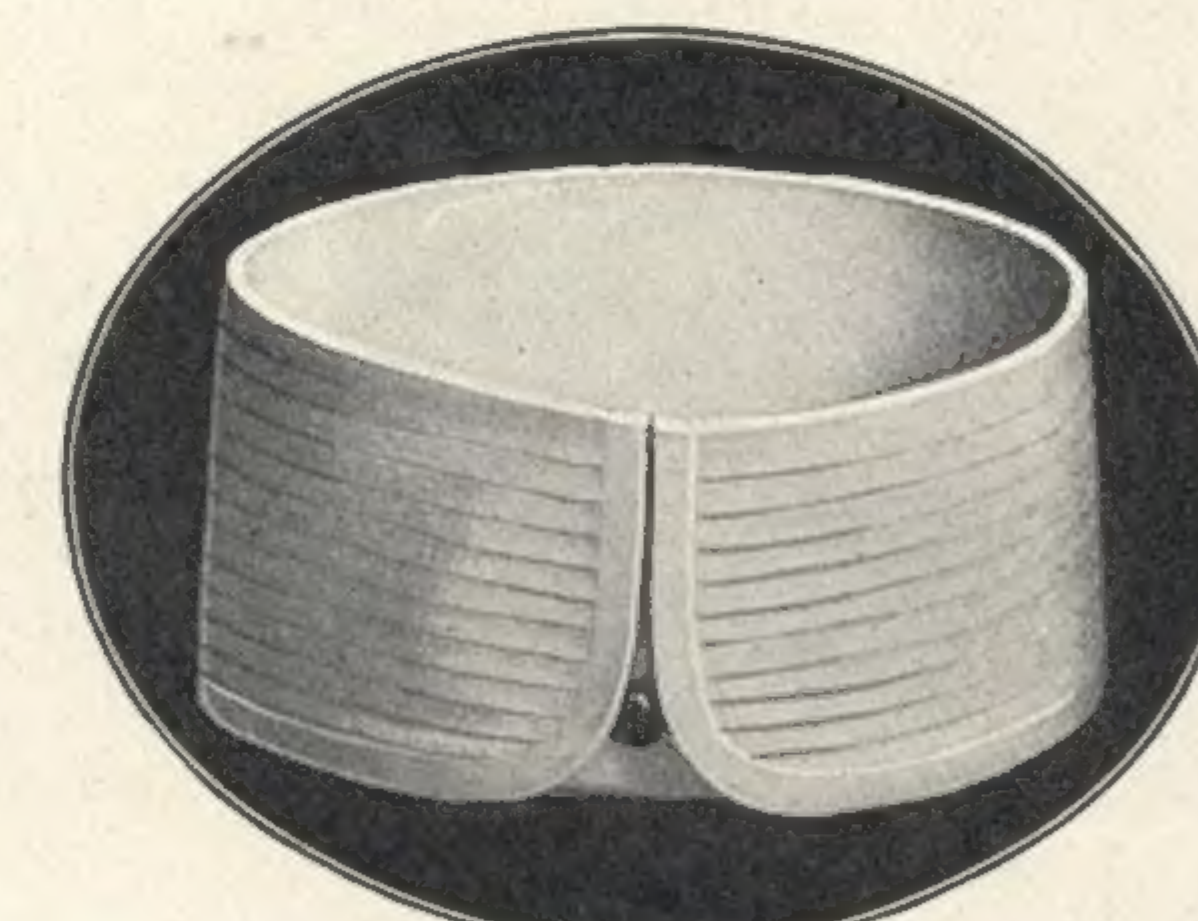
Other patterns illustrated in our booklet, "Embroidered Collars," may interest you.

Write for it.

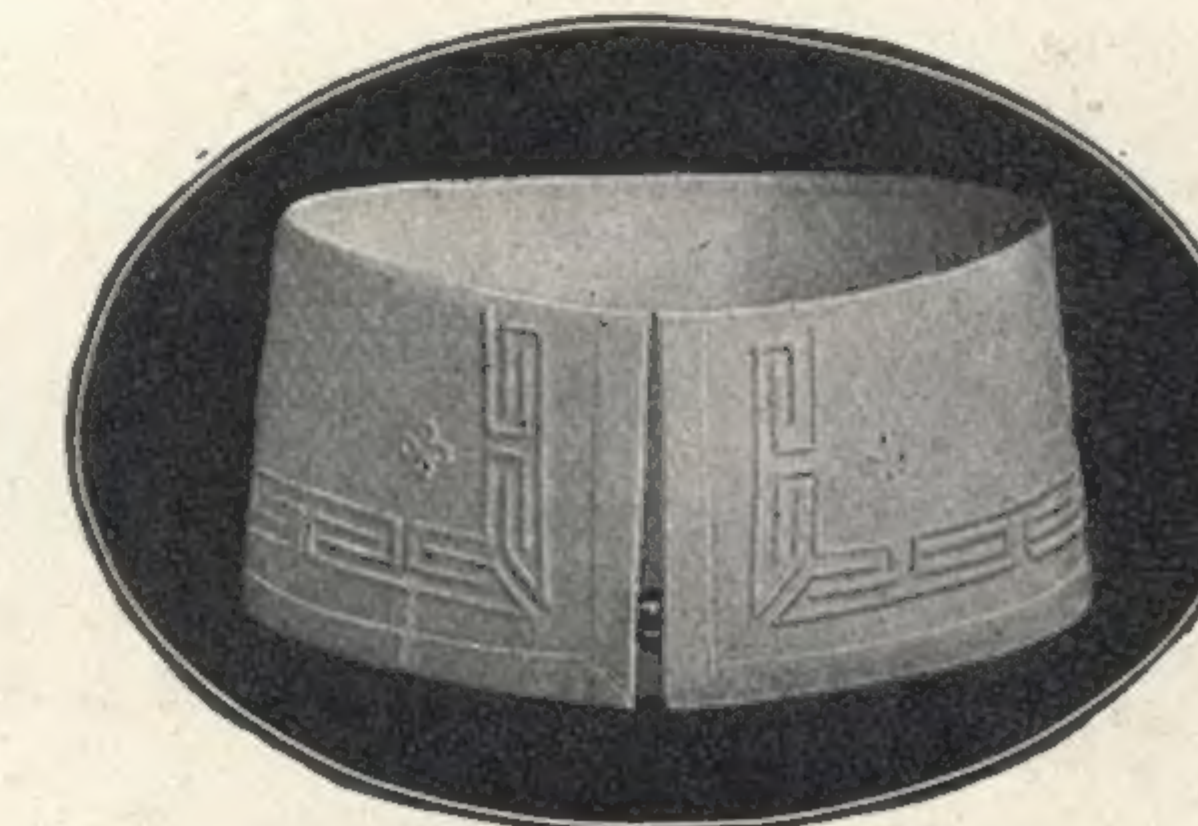
Corliss, Coon & Co.
Dept. V. :: TROY, N. Y.



S4767—2¼ in.
50c each



S4395—2 in.
25c each



S4759—2¼ in.
50c each

Stern Brothers

West Twenty-Third Street
New York

are showing a large stock of imported hand made and hand embroidered

Dainty Lingerie Dresses

Also New Domestic Models:

The styles illustrated are imported, hand made and hand embroidered.

"A"--French Batiste trimmed with Valenciennes lace tucks and hand embroidered designs **\$29.50**

"B"--French Cotton Crepe trimmed with lace and hand embroidered designs **\$35.00**

"C"--French Batiste trimmed with Valenciennes and real Irish lace hand embroidered. **\$39.50**

Mail orders receive prompt attention.
Illustrated Catalogue ready March First mailed to out of town addresses, upon request.



Oriental Rugs

Private Patterns in
the Most Artistic
Color Combinations

DOUSHAKS in solid greens, reds and tans with two toned figured borders—our exclusive designs.

GOREVANS and ANATOLIANS in desirable all-over patterns—also our exclusive designs.

Sizes 5 x 5, 15 x 5, 15 x 15, 20 x 13, etc.
Can be made to order in any size desired in about five months.

JOSEPH WILD & Co.

Fifth Avenue at 35th Street, New York

Established 1852

A. P. BRASSIERE DIRECTOIRE

Reg. U. S. Pat. Off. Patented



PHOTOGRAPHED

from a living model to show from life the graceful figure produced by wearing the A. P. Brassiere Directoire. On account of the scientific principles on which this Brassiere is made, it has become the recognized standard and has met the general approval of all.

Your gowns will hang more gracefully when worn over the A. P. Brassiere Directoire, and with the present fashion the A. P. Brassiere Directoire is an absolute necessity.

They are without any steels, bones or lacing. Are made of the most durable, light-weight materials, beautifully trimmed.

Prices from \$1.00 each up.

MODEL No 18

Sizes 32 to 46. Price \$2.50

Beware of Imitations.
Look for the trade-mark.

G. M. POIX

130 East 47th Street

::

New York City

"The Preservers of my gowns"

ESTABLISHED 1864

Rees & Rees

The

Cleaners and Dyers

NEW YORK: 14 Branch Offices

PHILADELPHIA: 1723 Chestnut Street

BOSTON: 418 Boylston Street

ATLANTIC CITY: 907 Boardwalk

Evening Gowns,

Street Costumes, Elaborate Robes,

Dressing Sacques, Waists, Feathers, Gloves

Cleaned and Returned Ready for Immediate Wear

"Every little detail being attended to."

¶ The most delicate and beautiful Hand-Made
Laces carefully cleaned and tinted by experts.

¶ Since 1864 we have enjoyed the patronage of a
most critical and exacting clientele. ¶ That we
have served them well is attested by our great and
constantly increasing business. : : : :

Expressage paid one way on all orders.

"Comparison Affords You a Test from which There Can be No Appeal"

WHY NOT MAKE IT?

EXECUTIVE OFFICES
AND WORKS

232-234-236 East 40th Street, New York



Rise & Record
of the
ROYAL WORCESTER
CORSET COMPANY
WORCESTER MASSACHUSETTS
Struggles and Triumphs of
Fifty Years

**N**

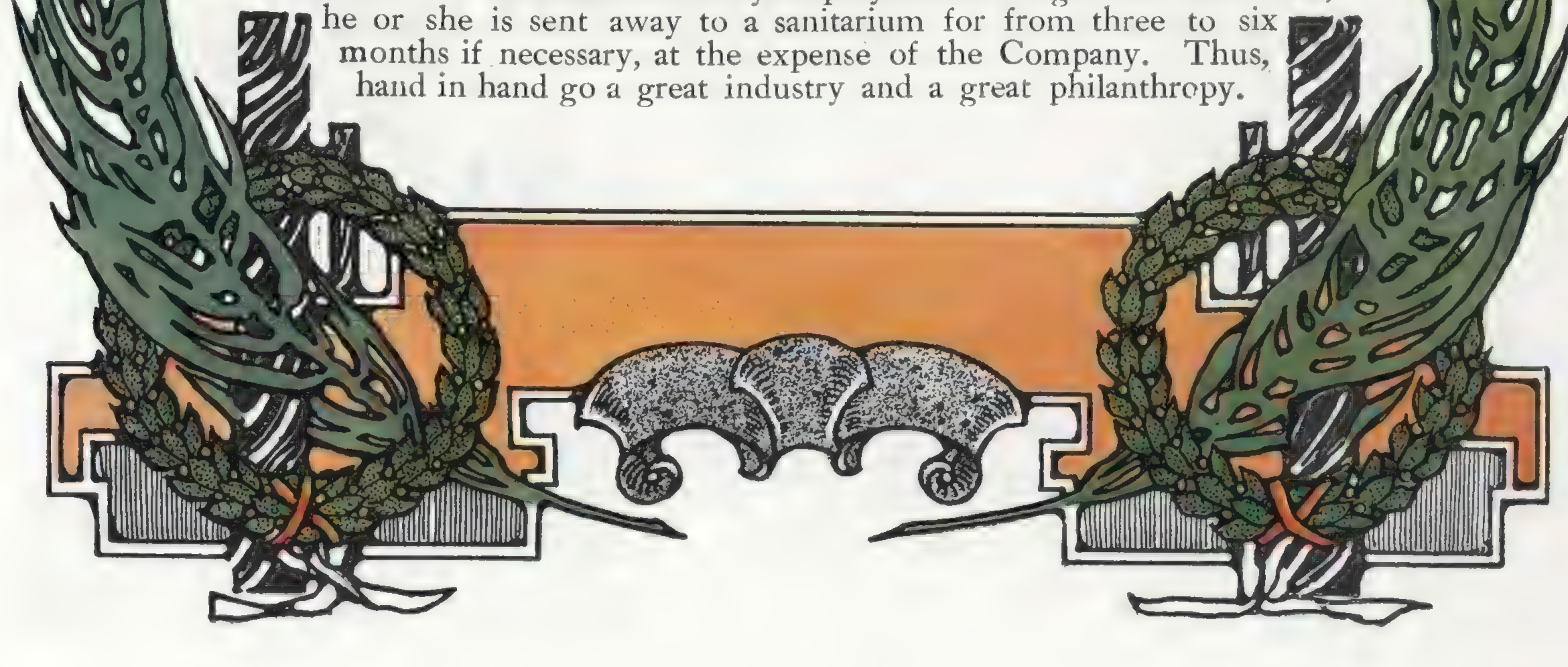
CESSARILY the history of a great industry is the history of a successful man. Notable as an instance of this is the record of the Royal Worcester Corset Company, founded in 1861 by David Hale Fanning, its president, whose unfailing ambition, energy and determination to succeed despite all obstacles, have established the plant as the model institution of its kind in America.

From the day when with a single employee Mr. Fanning started work in one room, up to the present when the vast enterprise calls for the labor of twelve to fifteen hundred employees, the record has been one of resolute attention and diligence. To-day, at the age of eighty, Mr. Fanning's ambition is as staunch as ever, looking always forward to a still greater development. His far-sighted progressive policy takes advantage of the best modern improvements for the facilitation of business and the health of the employees.

The main building which covers two sides of an entire block, has just been enlarged by a four-story addition on the north wing, increasing by half the capacity of the plant. The working conditions of the factory are ideal, the equipment complete, and lighting, heating and sanitary conditions perfect. The executive offices and private suites for the officers of the corporation are on the first floor, their handsome finish and furnishings being in keeping with the gigantic scope and interests of the establishment.

Besides the actual designing, cutting and making of corsets, all the advertising, printing and box-making of the firm is done on the premises, each department a large one in itself. Electricity is the motive power of all machinery, eliminating the unhealthiness of dust and the dangers from belting. The ventilation is by the blower system, which continually infuses fresh air into the workrooms by means of huge fans in the basement, where the outside air enters direct on the heating apparatus. The foul air is carried off as the fresh comes in.

Special precaution against fire is afforded by an automatic sprinkler and alarm system throughout the structure, while wide, double stairways of heavy steel construction at either end of the building, and large and substantial fire escapes, are conveniently placed for quick exit. In the basement is a white tiled dining hall for the employees, the recesses of which are studded with palms and potted plants. There you will find a library, also, for the use of the help, and all the magazines and periodicals of the day. A hospital room on the second floor, fully equipped, ministers to the needs of the workingmen and women. If on examination any employee shows signs of tuberculosis, he or she is sent away to a sanitarium for from three to six months if necessary, at the expense of the Company. Thus, hand in hand go a great industry and a great philanthropy.





DAVID H. FANNING

PRESIDENT and founder of the Royal Worcester Corset Company, Worcester, Mass., who, although in his eightieth year, is as active and keenly interested in the operation of his business as other men are at fifty. Mr. Fanning is one of the few men of his years possessing all the faculties. His rapid step, clear eye and mind, and altogether sound physical condition, are a constant inspiration to all his employees to be aggressive, and perform their duties to the best of their ability.

Personification of Cor

BON TON

ROYAL W



AN Exquisite BON TON Model
embodying all the essential
features which go to make up the
ideal in corsetry.

ONE of many l
date ROY
TER styles full
the latest caprices

Perfect Corset Construction

WORCESTER

ADJUSTO



PATENTED
U.S.A. - CANADA
ENGLAND

THE famous ADJUSTO is a thoroughly practical and hygienic reducing corset for full figure type. Note the "Adjusting Bands" a patented feature of inestimable value.

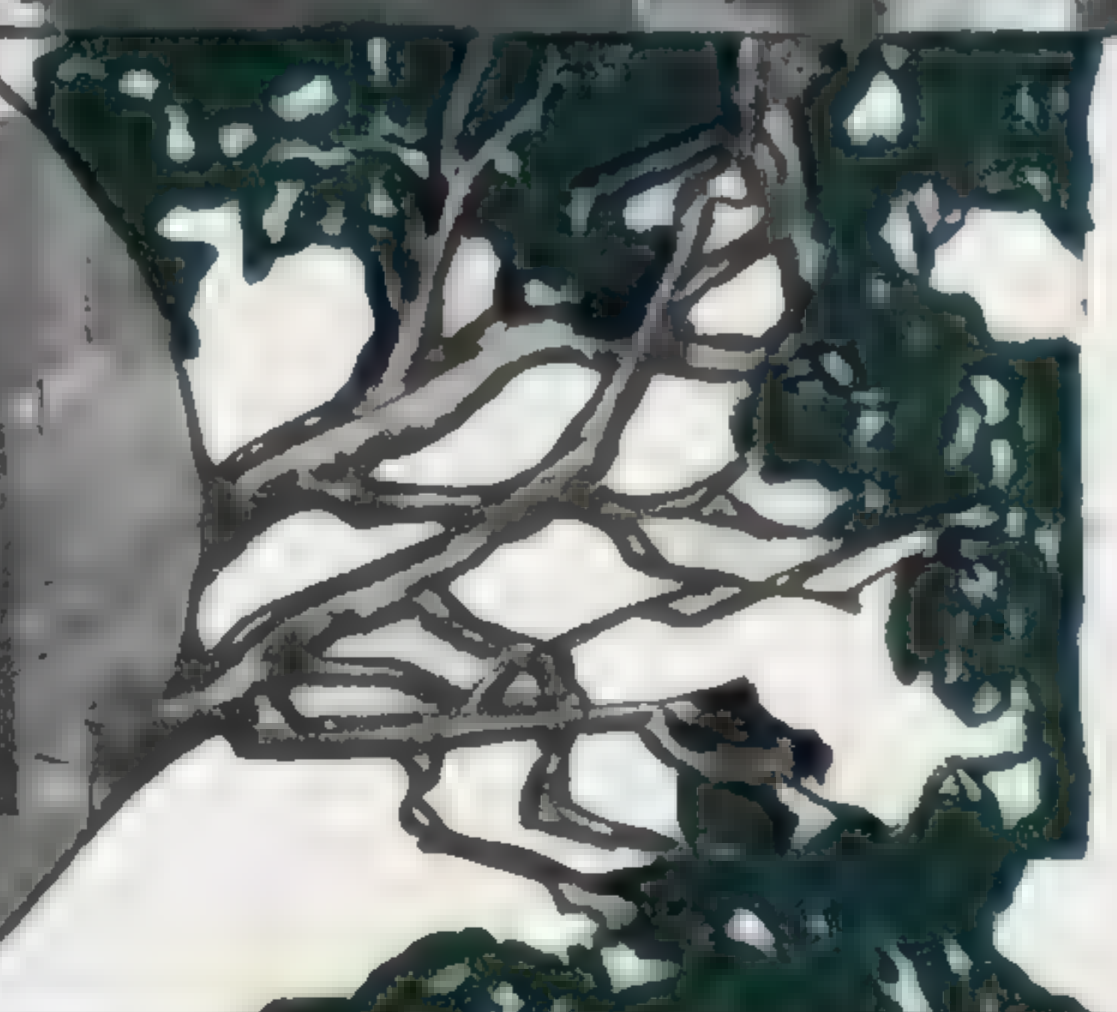
handsome and up-to-
AL WORCES-
y in accord with
of fashion.

THE illustration below is a reproduction from a photograph showing 1500 of the employees enjoying a noon-day lawn party in the rear of the factory buildings.

EMPLOYEES' NOON-TIME LAWN PARTY
ON GROUNDS OF
ROYAL WORCESTER CORSET CO.



EVERY visitor is impressed with the unusual features and attractiveness of this model plant, as, ordinarily, factory environments are very much alike. Wide stretches of velvety green lawn with countless shrubs and flowers of rare beauty surround the entire west side of the buildings, forming a veritable garden park. This is still further evidence of the kindly spirit manifested by the management in enhancing and improving the working conditions.



FACTORY AND PARK AS THEY APPEAR TO-DAY





As a result of Mr. Fanning's broad, aggressive policy and strict business integrity, the Royal Worcester Corset Co. has been for years established as one of the great industrial institutions of the world. Nearly two million dollars has been expended in advertising its products in magazines, newspapers, booklets and other mediums, which has resulted in making the three trade-mark names "ROYAL WORCESTER," "BON TON" and "ADJUSTO" internationally famous.

The demand for these corsets in this country is tremendous, while the foreign trade is the largest of any American manufactory, and in England its hold is so strong that it is the chief competitor even of France.

The humble beginning, when one man with horse and carriage canvassed surrounding towns with sample corsets, was the foundation of the enterprise which now requires the services of fifty salesmen and representatives, who are continually emphasizing and proving the merits of these corsets to merchants and buyers in this country and abroad, selling and satisfying more and more each year.

The remark of a recent visitor to the factory, quoted below, serves to illustrate an interesting point—

"If just a small portion of the fashion and health-loving American women could take a tour through this model plant and witness the wonderful processes and ideal working environments, I believe it would be impossible to produce corsets fast enough to meet the demand."

Every pair of corsets that leaves the factory is the final result of painstaking care, from designing to shipping room, of skilled labor, the best materials (all fabric is put to the severest kind of test to prove its strength) and the most modern and exacting details of designing, cutting and making. In short, no expense or labor is spared to make the industry the worthy expression of a high commercial ideal.



*The
MARK
of
QUALITY
in
TAILORED HATS*



CROSBY

Maker of Ladies' Smart Hats

Announces the Early Spring Models
for Palm Beach and Southern Tourists

Also a Select Line of

**Distinctive Walking Hats,
Toques *and* Turbans**

If not on sale at your
local shop, write us and
we will be glad to tell
you where "Crosby"
hats may be purchased

J. Spencer Crosby & Co.
36-38 West 20th St., New York



SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers.

Art Goods

JIG-SAW PUZZLES 35c up to \$10.00. English Linette Playing Cards 50c Pkge. Score-Pads—Books on Patience, Bridge, etc. Mail Orders, Whaley's Book Shop, 430 5th Ave., N. Y.

Boas, Feathers, Etc.

MME. APHE. PICAUT
OSTRICH BOAS AND FEATHERS.
Repairing, Cleaning and Dyeing.
38 West 34th Street. New York.

Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

"RAD-BRIDGE" Silk Velour Playing cards. Latest, "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c per pad. \$2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V. Radcliffe & Co., 144 Pearl St., New York.

Chiropody

MISS M. J. WALSH, Chiropodist
Scientific treatment; foot massage. Hours 10 to 5. Telephone 4657 38th Street. 507 Fifth Avenue, between 42d and 43d Streets, New York.

DR. L. DAWSON Chiropodist. Scalp Treatment. 45 West 34th St., N. Y. Room 507. The Monolith Bldg., N. Y. Tel. 5129 Murray Hill. Residence phone 2607 Chelsea. Office Hours 9 to 6.

Dr. E. N. Cogswell Surgeon-Chiropodist. Scientific and Sanitary methods. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort. \$1.00 per bottle by mail. 12 W. 29th St., N. Y.

Cleaners and Dyers

LACES DYED TO MATCH Gowns. Dressmakers' materials, garments cleaned, dyed. Madame Pauline, main office, 233 W. 14th St., N. Y. Branches: 3 E. 30th St. & 3513 B'way, N. Y.

LACES, CHIFFONS, BRAIDS Dyed and bleached to match gowns. Garments cleaned and dyed. Out-of-town orders solicited. J. Bass & Co., 34 W. 29th St., N. Y. Tel. 1117 Mad.

REES & REES Cleaners and Dyers. Laces a Specialty. New York, Boston, Philadelphia, Atlantic City. Main Office and Works, 232, 234, 236 East 40th Street, New York City.

LEWANDOS America's Greatest Cleaners and Dyers. Boston, Mass., 284 Boylston Street and 17 Temple Place. New York, 557 Fifth Avenue. Delivery system. Telephone in all shops.

LEWANDOS—BRANCHES
Philadelphia, 1633 Chestnut St. Washington, Albany, Providence, Newport, Hartford, New Haven, Bridgeport, Lynn, Salem, Cambridge.

KNICKERBOCKER Cleaning and Dyeing Co., New York, Newport, Paris. Main office & Works, 402 E. 31st St. Branches: Martha Washington Hotel; 627 Mad., 1545 & 2827 B'way.

Paul L. Bryant, 291—5th Ave., N. Y. 29 other stores: Brooklyn, Jersey City, Newark, West End. Telephone connections. Everything dyed or cleaned, including carpets. Ladies' costumes a specialty.

Confections

PECANS Almonds, Walnuts, Pistache, Cashew, Goobers, and others in Salto Nuts Mixture. \$1.25 pound. Postpaid. Home prepared only by Hatch, 30th St. & B'way, New York.

Confections—Cont.

"MY FAVORITES"
Nuttet Chocolates. The greatest candy treat in the world. Sold at all Huyler's Stores and by leading druggists.

Corsets

MME. S. SCHWARTZ
CORSETIERE.
12 West 39th Street, New York.
Telephone, 4882 Murray Hill.

MME. BINNER
CORSETIERE.
is cultivating figures with her famous corsets at 18 East 45th Street, New York.

MME. ROSE LILLI
CORSETIERE.
Corsets made in 24 hours for out-of-town patrons. 666 Lexington Ave. Phone 1131 Plaza, N. Y.

OLMSTEAD CORSET CO.
High Grade Corsets designed for each individual. "Gossard" Front Laced Corsets. Lingerie. Tel. 5224 Gramercy. 41 West 22d St., New York.

THERESE HYNDY
Corsetiere Co., 11 East 47th St. Strictly to order. Exclusive Models, unequalled workmanship. Style, Fit and Comfort guaranteed.

MLLE. ROSO
Custom Made Corsets.
Lingerie Gowns; Blouses, Combinations; 7 E. 33rd St., near Fifth Ave., N. Y. Tel. 4996 Madison.

BOSTON HYGIENIC CORSETS
Front Lace. Moyenage Corsets for new mediaeval effect. Mail orders. Wholesale and retail. 398 Fifth Ave., N. Y.; Washington St., Boston.

"BUST FORMS—JUNOFORMS"
All styles.—Ask your dealer or write for copy of exquisite "Junoform Girl." Mlle. Laure Wolfe, 269 S. 4th St., Philadelphia, Pa.

MME. GARDNER
New French Hygienic Models. Individual design, superlative excellence in style, fit and finish. 373 Fifth Ave., N. Y. (Alvin Bldg.) Tel. 3426 Mad. Sq.

GOODWIN CORSETS
Models for every requirement. Ready to wear and to order. Chicago Shop, 504 Venetian Bldg. New York Shop, 7 W. 35th St.

MRS. A. H. WADE, 366 Fifth Ave., New York, Room 615. Telephone 5877 Murray Hill. Mrs. Wade's Corsets are to be had exclusively at this address.

Decorating and Furnishing

Interior Decorating, Designing and House Furnishing. Samples of all materials submitted, no charge for same. Correspondence solicited. Mrs. M. S. Morris, 4 West 40th St., New York.

Electric Lighting Fixtures
Special designs for fine work. Victor S. Pearlman & Co., 10 East Adams St., Pullman Bldg., Chicago. Telephone—Harrison 5539.

HENRY ROTH
HIGH GRADE FURNITURE
Upholsterer and Interior Decorator
1089 Park Ave., near 89th St., New York.

Entertainments

Entertainments arranged in Private Houses and for Club Guest Nights. The Chamber Recital Co. (Mrgs., Christine T. Herrick, Florence E. Bate) 310 W. 95th St., N. Y. Tel. 2632 River.

European Shops

DAMMRICK for high-class tailor gowns at short notice, in Superfine Broadcloths from \$50.00; Serge or Tweed Suits at \$30.00. 50 South Molton Street, London W.

Fancy Shops

THE ARNOLD BAZAAR
48 W. 22d St. Tel. 6835 Gram. Women's, children's, infants' fine knit underwear. Baby outfits our specialty. Complete line of "Those 'Arnold' Goods."

THE LITTLE FAVOR SHOP
Cotillion favors. Bridge Prizes. Fancy Articles. Souvenirs for Dinners, Luncheons, etc. Adeline King Robinson, 19 W. 31st St., N. Y. Tel. 2225 Mad. Sq.

Furs

FURS REMODELED and Repaired. Fashionable Furs at moderate prices when quality and workmanship considered. A. H. Green & Son, 25 W. 23d St., nr. 5th Ave. Tel. 1162 Gram.

Gowns and Waists

MRS. BUSSE, 766 Madison Ave., near 66th St. Evening, street, fancy and plain tailor made gowns, imported and original designs. Evening gowns a specialty.

Miss Manie Guion Thompson
32 E. 58th St., N. Y. Misses' and children's clothes to order. Coats, Hats, Ladies' Shirt Waists, Chiffon Blouses, House Gowns. Imported, original models.

MME. ELISE from PARIS, Imported Tailor Suits, Street Dresses and Evening Gowns a specialty. Moderate prices. 50 East 29th St., N. Y. Tel. Madison 4094.

ANTHONY TUNA
Ladies' Tailor and Furrier. Habits in cross or side saddle styles. Mail orders solicited. 20 East 33d St.

M. COWEN CO. Ladies' Tailor, will be pleased to furnish estimates on any gown or suit illustrated in this publication. 7 West 38th St., New York. Telephone 498 38th.

GEO. ELLIS, Ladies' Tailor for Smart Plain and Fancy Suits from \$10 up. Latest and advanced styles. Materials accepted. Designed. Mail orders solicited. 27 West 36th St., N. Y.

MISSES KELLENS 134 W. 48th St., N. Y. Gowns and Coats for all occasions. Material accepted and designed. Mail orders without fittings. Prices moderate. Tel. 3043 Bryant.

MME. J. AUSTIN, Makers of Gowns, etc. for all occasions. Exclusive designs, perfect fitting. Mail orders a specialty. Prompt service. Prices moderate. 257 W. 2nd St., N. Y. Tel. Chel. 2681

JANE (Incorporated), Originator of the Jumper, costumes for all occasions. Every facility for and personal attention given out of town patrons. 17 W. 30th St., N. Y.

A. LUST
Ladies' Tailor. Riding Habits. Special attention given to mail orders. 580 Fifth Ave., N. Y., cor. 47th St. Tel. connection.

JULIETTE French dressmaker. Renowned for her Princess and Directoire gowns. Exclusive designs. Materials taken or furnished. Remodeling. 61 West 37th St., N. Y.

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VOGUE

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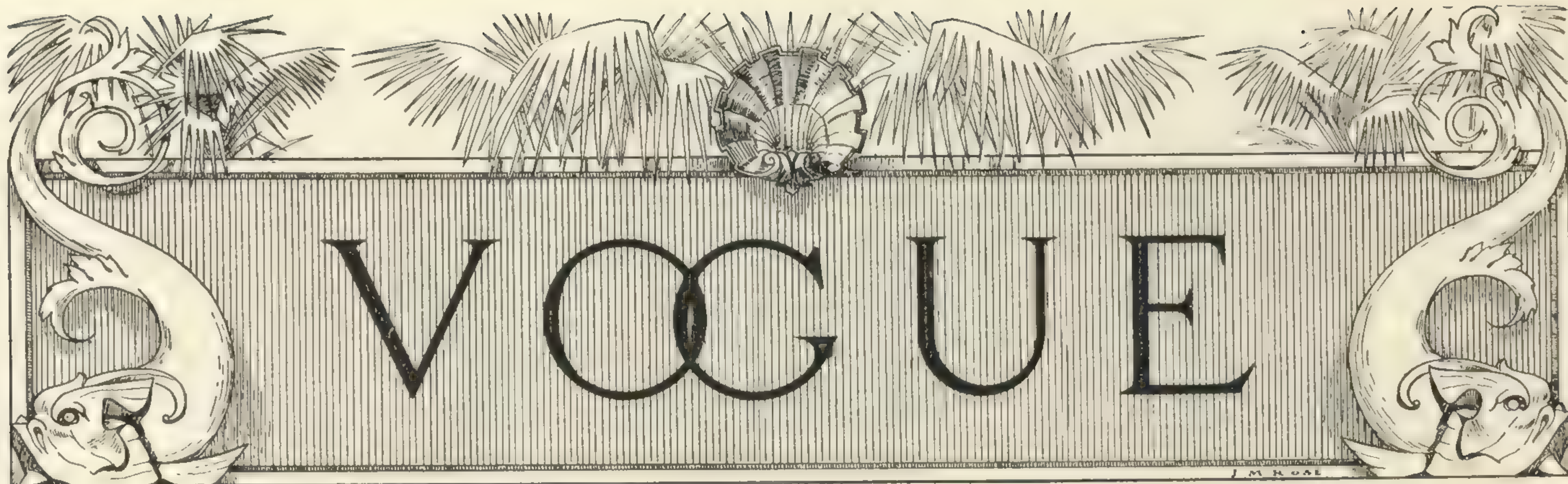
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Who, before her marriage two years ago, was Mrs. Rebie Lowe English, of Atlanta, Ga. She is now one of the most charming hostesses of London and Paris, where she entertains extensively. She also has a home at Hot Springs, Va.



FOR SOUTHERN SOJOURNING

The Gowns and Wraps Required for Travelers Who Go to Meet the Spring



THE secret of good dressing is always to have the proper gown for the occasion. This does not necessitate a large number, but rather a fine discrimination in their choice. It is often found to be the case that the woman with the largest wardrobe is badly turned out, when she who counts half a dozen well chosen frocks as her outfit unfailingly makes a good impression. In looking over one's supply before going south for the late winter months it will not be difficult to arrange a successful and smart equipment if the subject is well thought out. What answers in the North for spring and early summer is now worn in the South. In the wardrobe given here there are models which will be pretty and suitable for hotel wear. In addition to the gowns shown one will need the usual supply of duck or linen skirts, sporting shirt waists and simple muslins for the morning. The last named, however, are a bit of an extravagance as any one can manage with white skirts and nice blouses.

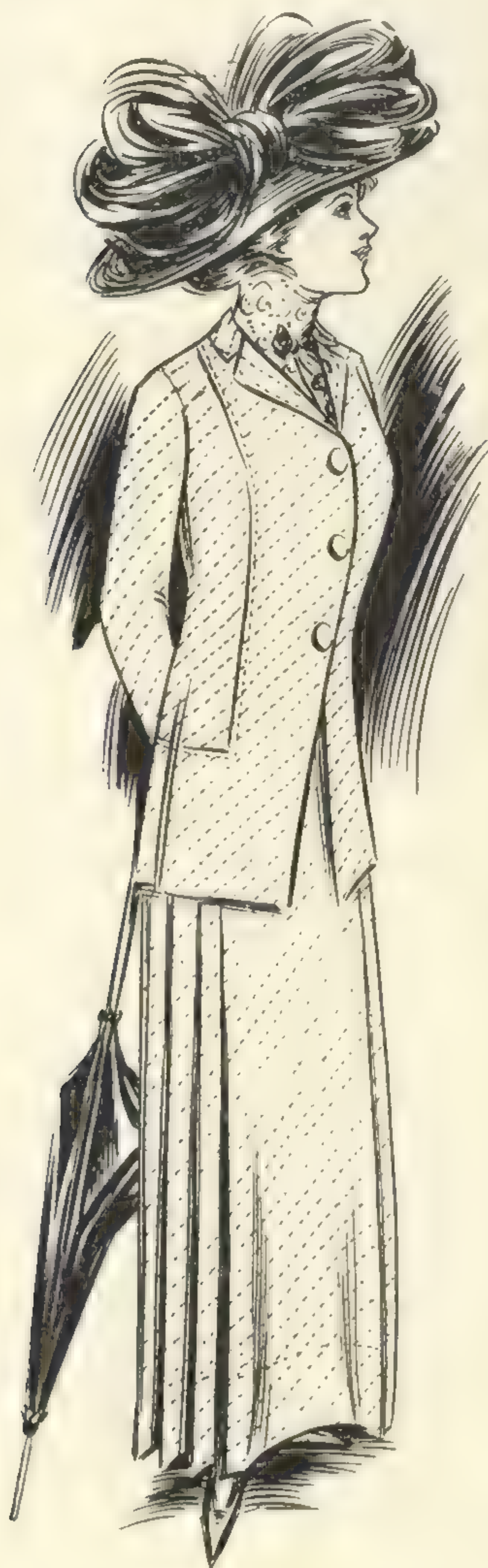


Fig. 1. Traveling suit with simple lines; short coat; made of fancy suiting or basket weave cheviot

ated so that it will stay in fashion for a number of seasons. Coats are steadily getting shorter and this one comes just below the hips, hanging in an easy fulness. The seam that comes down from the middle of the shoulder is stitched with a loose edge, and gives the effect of a border all around the

TRAVELING SUIT

That shown in the first drawing is a good, simple model in no way marked or exagger-

ated so that it will stay in fashion for a number of seasons. Coats are steadily getting shorter and this one comes just below the hips, hanging in an easy fulness. The seam that comes down from the middle of the shoulder is stitched with a loose edge, and gives the effect of a border all around the



Fig. 3. The indispensable separate coat on trim lines with single-breasted front. Cuffs and collar faced with colored cloth

coat. Three buttons fasten it at the bust. The skirt is plain across the front and back, plaited on the sides. It escapes the ground by not more than two inches. Use for it either a lightweight serge or a cheviot in basket weave. For spring, dark blue is always good looking and it appears cool even on a very warm day. Some of the gray or tan fancy suitings are also desirable. Black or dark blue with a fine white stripe is worn by quite a number of smart women. This model is also good for linen or for any of the Oriental silks, such as Arab and Indro. A pretty blouse to go with it is shown in the second illustration. It is of handkerchief linen in a plain solid tone, dark blue if the suit is that color. Waists in fine linen to match the rest of the costume are the latest

fad in Paris and the most effective. Box plaits are laid in the sleeve and down the front, and there is a yoke of lace, around which the linen is corded. There is a frill of dark blue, which may be hemstitched or not as desired. Tiny buttons covered in the linen fasten the cuffs.

SEPARATE COAT

For southern journeyings one must not omit this most important of garments, an impossible one to be without. Some warmth will be expected of it, but much weight is superfluous. Choose therefore a rather smooth finish woolen. It will not be amiss to select black and white check, if a modest size is adhered to. The third sketch gives a coat that though thoroughly conventional in line is smart and just the right thing for its purpose. The front, which is single breasted, fastens with enormous silver buttons. A semi-fitting back indicates the line of the figure without losing roominess. The sleeve is large and baggy, and comes down into a tight cuff. Both collar and cuff may be inset with a colored cloth, green for instance, or sapphire blue, and this adds character to the garment. The coat should be lovely carried out in a neutral tone woolen, on the taupe or mode tones, rather fuzzy as to surface, with trimmings of pastel or old blue. A satin or silk lining may be put in, but this is not necessary. Tussore or pongee will make up well in this design if one desires a thin lightweight coat, or again it is good in linen.

FOULARD GOWN WITH SERGE COAT

For all around wear foulard gives great satisfaction and it makes a gown that comes in for luncheons, church and all informal afternoon occasions. This year is to be the height of the mode and is more attractive than in



Fig. 2. A linen waist to match the tailor suit in color, one of fashion's latest notes. Yokes of net or lace

its standard pattern, dark blue with a white dot. In the fourth sketch is given a charming little frock, simple in conception but very distinguished. It is designed by a well known French house and is to be worn with the



Fig. 4. Foulard gowns are smart for informal afternoon occasions. Model of dark blue with white spots

serge coat also shown. This idea is novel and most pleasing. The gown is made without a lining in the skirt, which is full length. At the top there is a seam in the middle front, bringing the material bias on the hips. Easy folds of the foulard are brought from shoulder to bust, leaving a deep V both back and front. This is filled in with dark blue silk tulle over white net, gathered slightly. The sleeves are treated the same way with foulard at the top. This gives an original touch that is a welcome change from lace or embroidery in sleeves and yoke. At the waist there is a thin drapery of the silk as belt. The coat is reproduced in the fifth picture. It is strictly plain, slanting away from the waist to below the knees in a long pointed skirt. The deep revers and cuffs of foulard are made detachable, so that they can be taken off and the coat used either with a skirt to match or with a white one. A blue serge coat with a pique or linen skirt is very smart.

BLOUSE MODEL

The original of the sixth drawing does not differ particularly from what we have been seeing among the imported blouses for the last twelve months, but it is so attractive a design that it has become a standard and no one wishes for anything better. It is equally desirable in plain white linen or batiste or in striped or dotted lingerie or silk materials. The sketch gives one in white with robin's-egg blue dots. The double plaiting at the front, which starts very wide at the neck and narrows toward the waist, is scalloped in blue mercerized thread to match the figure of the material. The sleeves and body of the waist are laid in half-inch box plaits. Baby Irish is put in at top and bottom of the collar and on the cuff. At the hands there is a frill like those at the front.

MANDARIN COAT

For all around service the Mandarin excels any other evening coat. It is lovely for theatre, opera, dinners and dances, and for use at a Southern hotel is just the thing. Its dark rich colorings are handsome yet do not soil easily and are without exception becom-

ing. For winter an interlining may be put in and a fur collar added. A very good one is shown in sketch No. 7.

A CLEVER MODEL

At a Southern hotel one will need for evening wear only semi low neck gowns, such as are worn for the theatre or entertainments at home. If asked out to dine at a private residence, however, full low neck is required, and one such gown is given here; it is cleverly made with separate trimming.

Not only are severely simple satin evening gowns very smart but there is nothing that



Fig. 6. A style of blouse that has become a standard model

will give more satisfactory wear. A good quality will last for years, as this fabric cleans and dyes well. To start with one can have white or a very light color and after several cleanings dye it dark blue, brown, green or black, as the choice may fall. There is illustrated in the eighth sketch a successful model that has a detachable trimming which will answer for other gowns on the same order. The color was a pale mauve, quite substantial in quality, rather more body than the majority of satins one sees. The skirt was cut with a seam straight up the front, bringing



Fig. 7. The Mandarin coat is always handsome and good style for evening use



Fig. 5. Nothing could be smarter than this clever model combining the serge coat of the same color as foulard

it bias over the hips. It had no fullness at the top though it widened considerably toward the bottom, and around the feet was rather voluminous. The front of the neck was square, the back pointed. Only the waist was lined with silk of the same shade as the frock. This came well up to the neck, and was the foundation on which were tacked folds of lavender tulle. Silk net was used, of course, not perishable tulle of the ordinary kind.

The bodice was folded across diagonally, almost without fullness, very scarce, and scant. Over each shoulder, on folded bands of net, was laid an epaulette of brilliant embroidery, silver in effect. Half-inch glass bugles sewn on in straight rows will be found very good for this, using a rather heavy white silk net to work on. At either end make a fringe of steel beads about an inch and a half in depth, to hang straight. These trimmings can be tacked or pinned in place and used for other gowns. Everything about this model is durable, even the silk tulle wears well, and when it gives out it is but a small task to put in fresh and the gown is then as good as new. The sleeves which are folds and puffs of the tulle should have a thin satin lining, if not an entire sleeve, at least to hold the shield.

SEMI-DECOLLETE GOWNS

Sketches 9 and 10 give lovely models for informal occasion. The first is in white chiffon cloth, over soft satin. It is made round length like so many of the frocks this season. At the bottom there is a shirred band, with a gathered heading top and bottom. Below the knees, passing through the material is a sash of soft green silk, tied to a loose bow on the left. The bodice has sleeves and yoke of white lace over silver net. The chiffon drapes over the shoulders and is held by a buckle of the material. At the front there is a fichu arrangement caught by a large white rose with green leaves.

Very lovely is the other model in pale gray silk voile of fine textures. A tunic comes

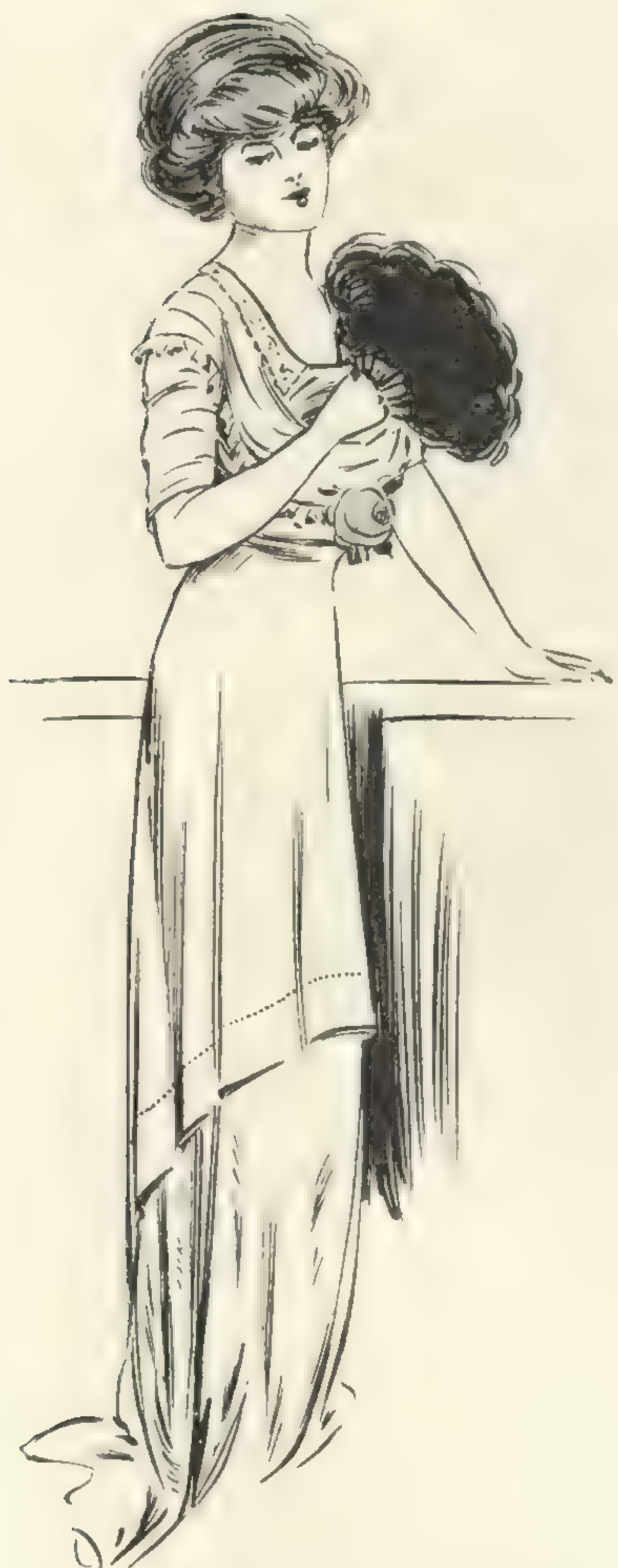


Fig. 10. Informal evening toilet of pale gray voile made in tunic effect

slantwise over a gray satin underskirt. The shoulders are draped with a fichu which has a frill attached by a fancy stitching. Around the throat there is a turned back collar of valenciennes.

WINTER DAYS IN GEORGIA

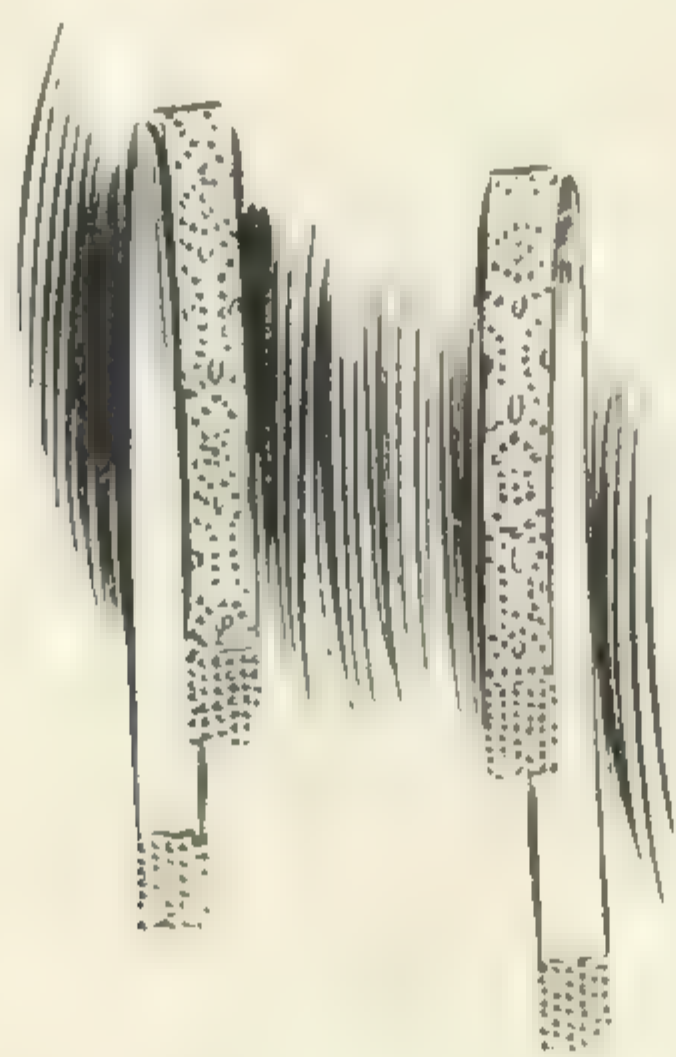


IN general articles on the Southern resorts one is more apt to find detailed mention of those below Jacksonville, than those that lie between it and the line of winter and of discontent. Yet there are many charming places, and none more pleasant, perhaps, than

Augusta, Ga., which is just eight hundred miles from New York, and may be reached by the Southern Railway or the Atlantic Coast Line, or from the west by way of Atlanta and the Georgia Railway.

Its population is about fifty thousand, which gives the visitor the advantages of shops and theatres, and its climate, while of course more temperate than that farther down the coast, is usually delightful. Although there are several hotels in the city proper, the two great pleasure hostleries are the Bon Air and Hampton Terrace, both in the suburbs, about equally distant by trolley, and both on high elevations, overlooking the broad valley of the Savannah River. The view is almost equally fine from each, but in other respects they differ somewhat in the attractions they present, the Hampton Terrace being the larger and more luxurious, but hardly more beautiful in surroundings than the Bon Air, which stands on the western or Georgia side of the river, on what are known as the Sand Hills, where the wealthy planters in days gone by had their homes. There are good tennis courts on the hotel grounds, and a few minutes' walk brings one to the Augusta Country Club, to which guests of the Bon Air may be admitted on payment of a small fee. This is a well equipped club, with a fine house, good tennis courts, and an eighteen-hole golf course,

which is one of the best in the Southern States, the fair green having been cut straight through a great pine forest that acts as a break for the wind, which is so troublesome on many of the Southern courses. At this club informal teas are frequently given, which



The detachable trimming bands to be used on the formal evening gown

afford the Northern visitors an opportunity to meet some of the people of Augusta, who are a most charming and typically hospitable set. There are also many pretty rides and drives about the Bon Air, and the roads are superior to those across the river, owing to the employment of convict labor in building them.

At North Augusta (on the hills above the river on the Carolina side), stands the Hampton Terrace, a big, irregular, yellow structure, to be seen for miles around, owing to its isolated position on the crest of the ridge. It is exceedingly handsomely fitted up; the cuisine is excellent, and it has the usual side attractions in the way of amusements, although the tennis courts are apt to be somewhat windy and the golf course is hardly equal to that of the Country Club. The Terrace is on the trolley line which connects Augusta with Aiken, South Carolina, and the trip is not

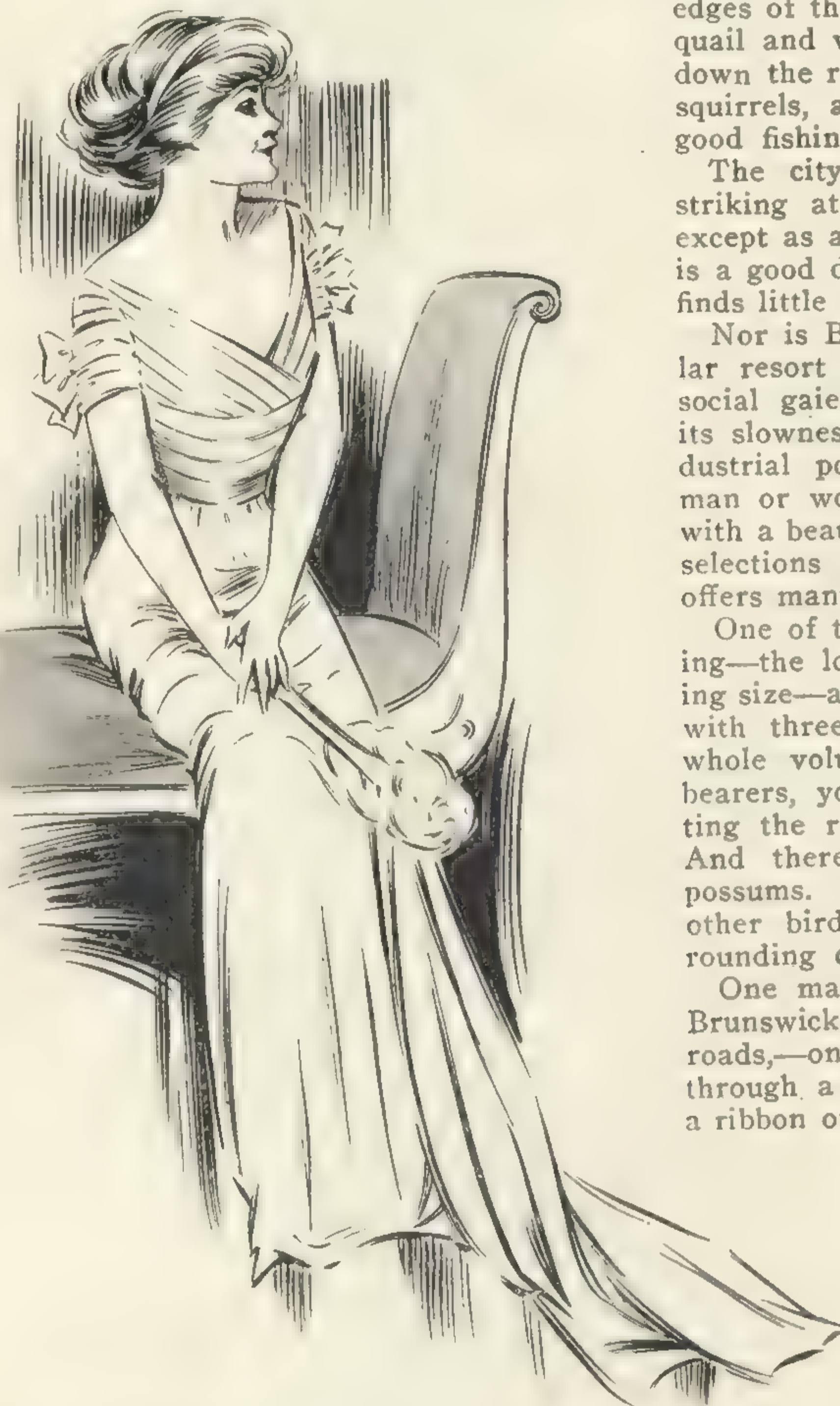


Fig. 8. Formal evening gown in pale mauve satin combined with silver shoulder straps shown in small sketch

only a beautiful, but a rather exciting one, as the road is full of steep grades and sharp curves, and the cars run at a rate of speed



Fig. 9. Fetching little toilet of white with a knee sash of pale green

calculated to raise the hair on the head of the timorous. The shooting privileges of a large game preserve in the vicinity of Hampton Terrace are owned by the hotel company for the entertainment of its guests, and on the rivers ducks are plentiful, while along the edges of the woods and in the fields there are quail and woodcock. In the swampy country down the river one may find deer, turkey, and squirrels, and in the vicinity there is fairly good fishing for trout and rock perch.

The city of Savannah presents no very striking attractions for the pleasure seeker except as a stopping place, for although there is a good deal of interest to see, the stranger finds little to do in the way of amusement.

Nor is Brunswick, which was once a popular resort for tourists, a place of the least social gaiety, even its inhabitants admitting its slowness, except as looked at from an industrial point of view. However, for the man or woman who seeks a quiet little city with a beautiful climate there are much worse selections than the latter, which moreover offers many opportunities to the sportsman.

One of the popular diversions is coon hunting—the local coons growing to an astonishing size—and when you go out on a night hunt with three or four good coon dogs and a whole volunteer regiment of colored torch-bearers, you feel that you are certainly getting the real thing in this branch of sport. And there are lots of proportionately fat possums. The general shooting for quail and other birds is also pretty fair in the surrounding country, and there is good fishing.

One may take many pretty drives around Brunswick, on a parkway system of shell roads,—one particularly pleasant one leads through a salt marsh beyond which you see a ribbon of river and St. Simon's Island with its government light house, and back in the pine woods on the mainland are fine riding roads.

The town itself is a queer, straggling sort of place of about ten thousand inhabitants, full of moss-hung live oaks and other fine trees which grow indiscriminately in the streets and on the sidewalks. About twenty years ago its water-front was wiped out by a conflagration and things looked black for the city. In fact its whole existence seems to have been a series of sporadic booms, and pathetic reactions.



Situated on a southern slope, Mont' Estoril has a captivating view of the curving shore

A NEW RIVIERA

Mont' Estoril, a Sheltered Nook on the Coast of Portugal, is the Coming Rival of the Older Resorts

By E. A. U. Valentine



IF booking there is no end, as Solomon might be moved to say, did he live in our day of Ahasuerus-like restlessness. No place contents us long, and every season offers its own special excuse for shifting our environment. Invalidism, before all else, supplies a motive for girdling a globe that has become almost too small to meet our appetite for novelty, and certainly climate change is a far more agreeable prescription than the drug. Nature herself is getting to be the most popular of modern healers, and, while the "Riviera"—in the old restricted sense of Nice and its near neighborhood—has long been the popular place to seek her, the same comfort as well as sunshine, and blue water, may now be commanded in a score of new places equally agreeable.

And among these comparatively modern resorts of winter and spring sojourn is Mont' Estoril, on the western coast of Portugal, or what may justly be called the "New Riviera." It is but one of four or five charming and protected spots—such as Cascaes, Estoril and S. Joao d'Estroil—that lie within touch of Lisbon, but it promises ere long to rival better known places in the estimation of foreign health-seekers, who are weary of trite scenes of recuperation. At present Mont' Estoril enjoys favour rather among the fashionable Portuguese than among foreigners, although English people of the better class have begun to make their presence felt to a degree that already gives no little vogue in that country.

One of the advantages of the Portuguese over the French-Italian riviera, is that it is

three hundred miles further south, which, combined with sheltered conditions and the wash of the Gulf Stream on its sands, gives it a delightful mild equableness of climate at a season when "climate" is sadly elusive—rare, indeed, as the blue roses of German idealism. Of course, no resort of its kind is perfect, as experience among those stamped with every endorsement of popularity has taught the too sanguine, and the riviera of Portugal has during the winter a good deal of rain. Yet as there is little variation in its temperature, and as the thermometer certainly indulges in fewer caprices than at Nice or Cannes in early spring, it is to be recommended over those cold weather places for delicate throats and lungs.

Portugal has been called Europe's "Garden by the Sea," and Mont' Estoril has a bright semi-tropical color that contributes to the brightening of the convalescent's spirits after dull northern skies. Like Nice, San Remo and the other popular health resorts of the Franco-Italian coast, it is situated on a southern slope that rises from the purple line of sea to a height of nearly three hundred feet, and therefore commands a delightful view

of the curving, golden shore, and of flecking sails on the foam-edged languid waters. Two excellent, if somewhat ornate, hotels form the nucleus of transient foreign life, although the charm of Mont' Estoril lies in its villa side, for residents of Lisbon, which is but fifteen miles distant, have long loved its engaging natural beauty and, like the English visitor, covered its sheltering slopes with white-walled villas and chalets embowered in the bright greenery of dwarf palm, orange, eucalyptus and pepper trees. And there is a riot of roses everywhere, even in the depth of winter. Mont' Estoril has also a pretty casino, as an agreeable rendezvous for tea drinking, concerts and other distractions, and besides its walks and drives, of which a favorite is to a picturesque point known as "Bocca do Inferno," there is boating, fishing, and sea bathing at almost every season in the year.

Aside from its convenient nearness to Lisbon, a city rich in interest to the stranger, Mont' Estoril, with its modern comforts of life and social charm, is an excellent abiding-place for those who desire to explore in leisurely fashion all the enchanting resources of a

too-much neglected land. It lies within easy distance of innumerable spots teeming with historic associations, or natural beauty. Cintra with all its rewarding curiosities of architecture and colorful life is not far away; there are Caldas da Rainha, with its noted majolica factories; the abbey of Alcobaça, with its royal tombs; the monastery of Batalha, one of the wonders of Gothic architectural genius; Thomar, with its marvellous convent; Coimbra, the ancient capital of Portugal; Bussaco, whose main hotel was once a Royal Palace and countless other places,

(Continued on page 65.)



The pretty casino at Mont' Estoril is a favorite rendezvous for concerts and tea drinking



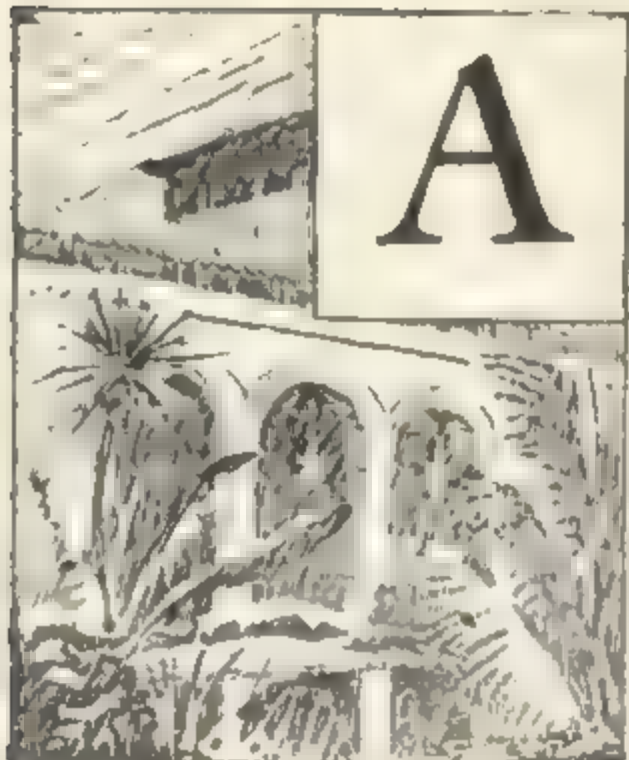
STUNNING WHITE AND TAN TAILOR-MADE LINENS

FROM FRANKLIN SIMON

FOR "FASHION DESCRIPTIONS," SEE PAGE 62

AS SEEN BY HIM

The Society Wave Rolls Toward the Sunny South—Stops by the Way—Washington and its Debutantes—Southerners of the Past and Present—Charming People are Charming, and Their Customs are the Same the World Over



ALTHOUGH New York possesses many attractions in January, and is always supposed to be exceedingly gay during that time, I must confess that it is rapidly becoming a bore. After the holidays, especially when there has been a white Christmas, with snow and ice everywhere—except in houses, where the temperature is usually too high, and in many restaurants, theatres and hotels, where the ventilation is bad beyond all endurance—the cold gets on one's nerves, and one wants to seek more temperate and balmy climes. And so one's plans are made within a day or so, and one bids farewell to the regions of winter storms and blasts, and starts for the South. Indeed this year, more than in any other for nearly a decade, the tide of travel is turning earlier to the land of flowers, of palms, of soft airs and of bright blue skies. Never before have so many well known people planned trips to Egypt, and even into the comparatively unknown parts of the African continent. Perhaps it is because we have been reading *Bella Donna*—the last Hichens novel—or because we are interested in what Mr. Roosevelt has been writing, and would like to see for ourselves the wonders of that famous railroad penetrating into the heart of the Dark Continent. Or perhaps it is because we think it would be pleasant to motor through Sahara into the Garden of Allah. For those who care for the gayeties of the Riviera, that part of the world possesses charms, but, for my part, I do not like to go there until the riddle of March. Nice is cold and bleak—indeed I have never found comfort north of Naples, and even there at times it is anything but semi-tropical.

AS WE GO SOUTH

There is one advantage that we New Yorkers

have to be thankful for—the possibility of absolute change of climate within from twenty-four to forty-eight hours. There are no wearisome journeys. We step into a car at Jersey City—soon it will be at the gorgeous station on Seventh Avenue in our own city—and by the next afternoon find ourselves in a land where a fall of snow is an unusual event, and where Spring arrives to stay long before the Ides of March. Or if we prefer the sea, we keep our yachts in commission, or take a passenger ship for Bermuda, Jamaica, or far away New Orleans, sailing into the Gulf Stream, away from Northern waters, within a day.

Or again we may take our outing by stages and this month perhaps it is well to stop for a week, or at least a few days, in Washington. That city is not tropical, but the climate is milder than in New York, and just at this time it is in the whirl of its season, with official and semi-official receptions, and many entertainments. It is true that the White House plays but little, if any, part in its social life—indeed it never did, although

I believe there is some impression to that effect abroad. In Canada we go to Ottawa; in Ireland to the many functions at the Castle, and so on through the British Colonies, but here official position is quite distinct from social.

SOCIAL LIFE IN WASHINGTON

However, there is much going on in Washington, and this year there have been many debutantes in the old Southern set, which part of social life at the Capital is quite outside any change in administration. Then there are the Embassies and Legations, and the diplomats and last, if not least, some forty or fifty charming New Yorkers and Philadelphians, and representatives from other large cities, who make Washington their home in winter. In the diplomatic circles the debutantes include Miss Sigrid Gude, daughter of the Minister from Norway, and Miss Marta Calvo, daughter of the Minister from Costa Rica, and in the Southern set Miss Mary McCauley, daughter of Mr. and Mrs. Edward McCauley; Miss Katherine Brown, grand-

daughter of Senator Henry Davis of West Virginia, and Miss Margaret Preston Draper, daughter of General and Mrs. William F. Draper. Mrs. Draper, by the way, was Miss Preston of Kentucky, and General Draper was once United States Ambassador to Italy. Then from Georgetown, across the creek, and the home of the original Washington aristocracy, comes Miss Lucinda Carpenter Pennebaker, daughter of Mr. and Mrs. Charles Darwin Pennebaker, who is an extremely pretty girl, and a graduate from the Cathedral school. Then there is Miss Mary Lovell Radford, who is a niece of Madame Sophie de Meisener, the translator of *Ivan the Terrible*, and Miss Worthington, and Miss Barbour, who belong to Washington absolutely.

In the list are not included Miss Roosevelt, of New York.

(Continued on Page 65.)



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Miss Lucinda Carpenter Pennebaker, a pretty southerner who made her debut at the Capital this winter



FETCHING LITTLE MORNING FROCKS OF LINEN

FROM COPELAND

LEFT FIGURE—A frock of gray linen with a yoke and collar of Irish lace. A touch of black is introduced in the embroidery which trims the corsage. The hat is a gray silk straw with an aigrette that shoots out from a tiny wreath of moss roses.

MIDDLE FIGURE—Russian blouse model in yellow linen trimmed with cluny lace. The yoke is of valenciennes. The hat worn with this gown is of coarse yellow straw trimmed with a black moire ribbon.

RIGHT FIGURE—Dress of rose linen with a broad belt of black satin. The yoke is of valenciennes with a novel jabot effect. The buttons are white Irish crochet. Hat of white straw, faced with black velvet and trimmed with roses and a velvet bow.

CHARITY AND THE PUBLIC



OSPITALS have been complaining that the contributions for their support this year have not been as generous as usual, and that such should be the case is perhaps not surprising when one considers that the public has been made well aware of the wastefulness resulting from the present lack of proper co-ordination between them. There is reason to believe that it appears to some erstwhile donors as though reform on the part of these institutions should precede further largesse on theirs, and, since many charities are poorly administered, it would certainly tend to develop better systems in the conduct of their affairs among all phases of philanthropic work if financial support were made dependent upon efficient management.

One error of judgment that seems to be especially common to official philanthropic organizations is that of selecting sites in new and fashionable suburbs, in proximity to high priced settlements or in the neighborhood of country clubs, for which an undue amount of the money contributed by philanthropists must be paid, a conspicuous instance of such economic foolishness having recently been furnished by a charity which moved from the heart of the city to so expensive a site, in the vicinity of a fashionable summer colony, that it has been compelled to curtail its activities to a degree that means the shutting out of a number of children whose needs are tragic in their urgency.

Such a misappropriation of funds is not only most reprehensible as regards the interests of donors and beneficiaries, but its effect upon others is almost like stealing in that it unjustly deprives them of certain services, possessions and privileges to which they are entitled. This thrusting of reformatories and other remedial and correctional institutions into neighborhoods where real estate is held at a high figure, naturally tends to lower values, and thus not alone to hurt the property rights of the individual, but to lessen the tax income of the town or village. And, in addition to such economical objections, it is a gross injustice to those who in good faith have selected certain localities for the purpose of living and bringing up their children away from the noise, crowd and undesirable associations of the City. When by the exercise of self-denial, thrift and intelligence they have accumulated sufficient substance to enable them to invest in restricted property in proximity to the homes of others actuated by similar desires, they are entitled to protection from spoliation caused by the planting of tuberculosis camps in their immediate vicinity, and surely their children should be allowed to take full advantage of the opportunities for uncontaminated development that their enlightened parents have provided.

While the unfortunate child of the institution in most cases owes its undesirable position to the lack of thrift, or good judgment, of its parents, and while it is to save it from the consequences of this that society, through State conducted and privately managed charities and reformatory systems, undertakes its care and training, there is no reason why the waif, however sad its lot in life, should be considered to the exclusion of other classes and interests in society. The young children and the half-grown youths and maidens of the middle class—which, of course, includes the great bulk of the population—are quite as much entitled to a just consideration of their rights, and among them those of inheritance, as are any other human group.

If philanthropic societies and municipalities continue to pursue courses that are not only extravagant, but detrimental to all classes of the community, except the submerged tenth, it will not be in the least surprising if the public declines to continue generously to furnish the money to be more than wasted in such indefensible methods of administration.



THREE NEW MODELS FOR SILK AND LIGHT WEIGHT SERGE
FOR "FASHION DESCRIPTIONS," SEE PAGE 62

FRENCH STAGE GOWNING

Striking Toilettes of French Actresses and the Equally Striking Costumes of the Smart Audiences—The Fashionable Headdress is Becoming a Marvelous Thing



PREMIERES at the Paris play houses have followed each other in quick succession during the last week. Of these new plays the most brilliant is *Pierre et Thérèse*, by Marcel Prévost, produced last Monday night at the

Gymnase. It is brilliant in its plot—the eternal love theme being treated in a manner quite different from the usual French point of view—brilliant in its staging, in the clever acting of Mme. Marthe Brandés and Mon. Dumény, and in its gowning.

As usual, Mme. Brandés wears only Doucet gowns, the fashionable maker, this time, in his best mood. Slender and fair, their long simple lines suited her perfectly. They were adorable. For the civil marriage ceremony in the first act Mme. Brandés wears a lovely toilette of pale yellow drap de soie. Slightly draped, the front breadth mounts to shape a girdle. Of the same golden color the corsage is all of open braid and silk embroidery. Heavy bands of the embroidery circle the neck, passing down the back of the sleeves they return to cross in the front. The close sleeves turn up in the narrow embroidered cuffs above tiny elbow puffs of white mousseline de soie. (See illustration.)

Mme. Brandés wears in the second act, also, a golden hued gown; an afternoon toilette of yellow mousseline de soie, trimmed with lace entre-deux. A wide belt of soft, pale pink satin fastens in a huge bow in the middle of the back. Later, she throws over her shoulders a graceful scarf of the same fascinating pale pink.

Gowned superbly, in the third act, in shrimp pink Liberty satin, with a long Russian blouse of gray mousseline de soie, trimmed with silver embroideries, she is again charming, and finally a costume of emerald green velvet accents her fair beauty. Among the beautiful wraps worn, the newest and the prettiest is shown in one of the sketches; it was of gray Liberty satin with a wide sailor collar of scarlet cloth, veiled with gray chiffon. In the middle of the back the collar was drawn up into a cluster of puckers under a large chiffon and cloth-covered buckle; in front the collar deepened into long shawl shaped revers.

SUMMER STYLES SUGGESTED

Mlle. Dalza, a dainty figure in the charming gowns she wears in the same play, is delightfully girlish in a scant, short skirted tennis costume of white linen voile. Buttoning straight down the back the simple corsage has a bit of fullness at each side of the front held by a half belt, trimmed with small buttons; there are more of the but-

tons on the short, tight sleeves. Edged with a line of blue is a pretty lingerie frill that finishes the round neck below the white throat.

This pretty gown suggests summer modes in its fashioning. Also does one that Mlle. Dalza wears in the second act, of soft, white stuff, fashioned with extreme simplicity. Trimming the full corsage a deep round yoke of red English eyelet embroidery lengthens from the shoulders down the back of the sleeves in a wide band. A band of the embroidery hems the skirt; it shortens a bit to show an underskirt of the material of the gown. (See illustration.) With this gown is worn an amazing hat. Of golden brown braid, large, wide brimmed, it is trimmed with an immense brown tulle ruche; it circles the crown flaring, like a sunburst; at one side of the front is posed one large red rose.

In her last costume Mlle. Dalza is sweetly piquant under a big hat tied under her chin with wide satin ribbon. Held high, she carries with this a huge fur muff. In the short astonishingly scant skirt of this velvet costume, she is indeed a picture.

STRIKING MODES.

Between the acts one's attention profitably wanders to the gowning of the women among the audience. Madame Catulles Mendés was wonderful that night with silver chrysanthemums set in her black hair. Under its soft folds, above the mat blackness of her low cut corsage, her face gleamed like a waxen flower! And there were other heads coiffed strangely, charmingly, and grotesquely! A white faced wom-

an, with scarlet lips, and deep black eyes, in an 18th century white costume, wore, banding her forehead above a few curling locks

allowed to fall over her temples, a wreath of small pink roses; above the roses passed a band of black velvet ribbon, and towering above this a mass of puffs. (See illustration.)



A wonderful headdress of folds of gray gauze swathed around the coiffure

EMPIRE BONNETS

The beautiful wearer of the gray

satin and scarlet cloak, a famous dancer, attracted unusual attention by her Empire bonnet of satin. The folds of the satin wound her head closely, quite covering her hair; not a vestige of it was permitted to show itself.

Turning towards the back there waved two Mephisto feathers. The head of a blonde woman was wound in similar fashion with folds of gray gauze. While all the hair about the face was hidden, from the center of the folds a-top rose a smooth mound of hair. (See illustration.)

WHITE LACE AND MOUSSELINE.

Among striking gowns at the première of *La Massière* I admired immensely a costume of Venise lace and white mousseline de soie.

Over the foundation of the robe of heavy lace hung a full gathered skirt of mousseline de soie. Tying at one side of the front, close to the shoulder, a running ribbon of two-inch wide, black velvet, finished the low cut lace corsage. How chic it was, showing dimly through the high corsage of mousseline de soie that covered it, to the round neck! Tied by black velvet ribbon, hanging long ends, a flaming red flower posed at one side of the belt line. An Empire bonnet of dazzling red satin covered the head, allowing a few curling locks to stray over the temples. A woman of stunning dark beauty wore a sheath gown, thickly jetted, under an over dress of dotted black tulle. Flaring wide in front, hugging the head closely in the back, her hat of black shirred tulle was trimmed with a mass of white tulle roses, posed directly in front.

PINK AND GRAY.

The last Friday afternoon conference at the Renaissance theatre was given by pretty Marthe Regnier on the part of



Mme. Brandés' lovely toilette of pale yellow drap de soie, and Mlle. Dalza's simple frock of white with red eyelet embroidery

dress. She declared to her audience that women do not dress to please man, but from a deep seated desire for self-adornment. She was pretty enough, that afternoon, to please

GLIMPSES.

FORTUNATELY—

Short skirts remain fixed and permanent for summer wear, which means a decided economy of outlay, as witness the cost of pressing versus laundering. Besides, one must consider the coolness of short skirts—the ease and comfort in them, and perhaps as important if not more so—the pretty hose and lovely shoes, that not only gratify the wearer of them, but add so much to the ensemble of every daylight costume. Black remains in favor for dressing the feet, but if white is to be worn, it is no longer white duck, which is out of the running for another season. White kid shoes, simply made, look extremely well on a pretty foot. Those having large feet, without doubt, will do well to abandon all attempts at wearing white shoes of any kind.

SOME—

Of the new straw hats are dyed so that there is little difficulty to match them with the latest linens for costumes. For dress occasions, the brim and lining of the large picture hats, are of black velvet, while the crowns are of the regular tint of what are called "white straws," and usually are a very

about and of extra width will be found to be the most becoming wrap for late drives and evening wear under the light of the Southern Cross.

WOULD—

You own the newest, as well as the loveliest of jeweled chains and the very latest jeweler's inspiration to adorn the neck and corsage? This enviable chain cannot be purchased. It must be made to order. It consists of four vertical rows of jewels. Three of the rows are of diamonds, the first two rows running close together, all the stones being of the same weight and brilliancy. Next there runs, set as close, a row of smaller rubies

of exquisite color. The fourth row is of diamonds matching the first two. This chain lies flat like a ribbon and is joined to a diamond disc almost two inches in diameter, ablaze with diamonds of a larger size. This superb disc is supposed to fasten to the middle of the corsage as a brooch.



A wreath of tiny pink roses is set close to the forehead

No—

One need fail to find the choicest gold coiffure ornaments, if they are sought at the best jewelers. Greek bands, hinged or single, unornamented or jeweled, are overwrought in high relief in gold. High relief gold embroidered head bands, fastened under a golden rose or a chrysanthemum, are as smart worn with certain evening gowns. Strass diamond hair ornaments have also a wide reputation among women who are supposed to wear only what is genuine, but the best of these coiffures are seen aplenty every opera night in many forms.



Mlle. Dalza's delightfully girlish tennis costume of white linen voile

all the world in an adorable toilette of pink satin, under a long Russian blouse of smoke gray mousseline de soie, trimmed with shaded gray metallic embroidery. (See illustration.) The value of her charming talk was somewhat lessened by the exhibition of several gowns made by a famous house, giving a commercial flavor to what would have otherwise been a delightful entertainment. The women of her audience were smartly gowned. The quite unusual warmth of the weather of the last week has brought out a number of new silk and satin tailored costumes, made with the now inevitable short skirt and half long coat. On these silk costumes there is little, if any, trimming. The pretty neck dressing, a peep at the chemisette inside the opened coat, and the huge muff, comprises the decorative scheme.

IN PARTIAL ECLIPSE

The modish French woman coquettishly hides half her face in the depths of her huge hat. Huge, whether it spreads widely over a vast space, or soars round, and high in the air. In either case the piquant face sunken into, or under it, is only glimpsed, provokingly, the bright eyes gleaming through the lace figured veil. The smart American women, resident in Paris, and many French women, crowded to the sale given last Saturday in the Hotel d'Jéna. The salons and tea room lent for the sale by Miss Schofield, the proprietress of the hotel, were packed all day, and long before evening the tables were cleared of their attractive contents. The object of this sale was to raise funds to endow two beds in the new American hospital for needy American students. Mrs. Mason, the charming wife of the American Consul-General, was one of the most earnest workers in this good cause, and prominent American artists gave freely of their work.

Mme. F.



Marthe Regnier's adorable little pink and gray Russian frock

pale yellow. Aigrettes, both of white and black, figure largely in their trimming.

ALL—

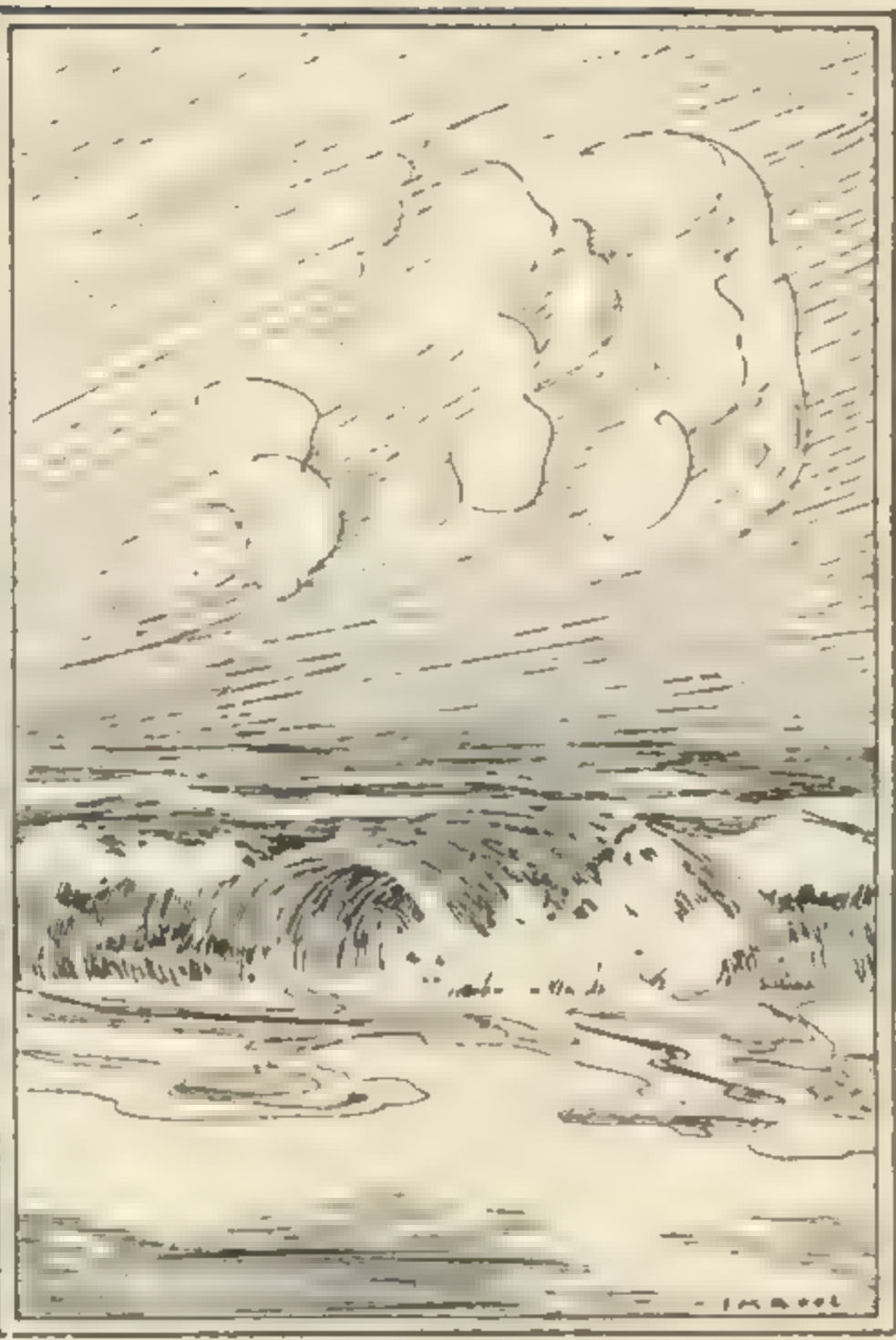
The pretty white linen accessories of wrist bag, card case, purse, parasol, letter case, bedroom heeless slippers or "mules"—embroidered on the toes, or covered with Irish lace, await the purchasers of dainty Florida outfits. There are besides a complete line of white linen furnishings for the dresser in one's room at hotels.

A—

Well chosen assortment of wide gauze, mousseline and lace scarves cannot be disposed of, while Turkish and Algerian metal wrought varieties have not yet lost their charm by moonlight. Liberty satin scarves trimmed with mar-



Beautiful wrap of gray Liberty satin with a collar of scarlet cloth veiled with gray chiffon. The bonnet is a striking Empire effect.



LINGERIE COSTUMING FOR SUNNY CLIMES

Exquisite Hand Work, the Sheerest of Fabrics, Real
Laces and Wonderful Embroideries Are Wrought
into Milady's "Simple Muslins"



THE new lingerie blouses and gowns are being fashioned on fascinating lines, and while the modes for the summer are not altogether settled, certain features that will prevail are prominently indicated, such as the

tunic effect in all fabrics that lend themselves to graceful draping. Feminine taste has become so exacting, that only the most exquisite workmanship is accepted, machine-made blouses and lingerie gowns being practically barred from smart wardrobes.

FASHIONABLE FABRICS

The examples illustrated are of the finest hand work and indicate the extravagant tendency of the day. They show alluring effects in lingerie materials, such as handkerchief linen, fine French cotton voile (which is not only restored to fashionable favor, but will be one of the leading materials), and the new marisettes, which are made in a variety of new weaves that range from a chiffon-like texture to a coarse mesh that resembles a hand-woven fabric and a curiously ribbed weave that suggests crêpe. Other favorite fabrics are silk batistes, French mulls and linens of varying weights and finish, from the soft satin-like surface to a rough weave known as tussor, in imitation of the heavy Oriental silk fabrics that have been so much used.

SKIRT LENGTHS

Most of the lingerie gowns and linen costumes are made walking length or just to escape the ground. This is primarily an economical idea, and its good sense will appeal to the woman of taste, for such gowns are very easily soiled if trailed over the ground. Any suggestion that they have lost their pristine freshness is not to be tolerated. Therefore the comparatively short length of the skirt goes far towards a retention of smartness.



Fig. 7. Semi-tailored blouse of marisette with scalloped front panel

NEW SLEEVES AND NEW WAIST LINE

There is a slight tendency to cut sleeves fuller, sometimes at the top, sometimes at the elbow when sleeves are made that length. The elbow sleeve has proven such a comfortable and attractive mode that it will be much employed on thin gowns. The high round and the Dutch neck will be much in evidence and there is a strong tendency to drop the waist line to a decided dip in front. The back of the waist line has resumed its normal place, although a pointed effect is sometimes seen.

TUNICS ARE FAVORED

Skirts are cut a trifle fuller, but they cling very close to the figure and fit perfectly about the hips, the fullness at the bottom being very gradually managed. The break in the skirt where a tunic is used is becoming to most figures. In the best models it is cut off about half way between the waist and the bottom of skirt, but much diversity of line is shown. Tunics that are short in front and have a greater length at back are usually graceful; others show the reverse cut with a dip in the front, while some models are cut off at both front and back and extend to the hem of skirt at the sides.

Invariably the overdrapery is banded or edged with a trimming that shows the same motif as that employed on the waist. When hand embroidery is used a deep scallop is the finish, such as is shown in Figure 1. This charming gown has great distinction of design, suggesting the Russian blouse in effect. The round yoke, cut out at the neck, and the under sleeves are made of finely tucked handkerchief linen finished with a filmy Cluny edging, slightly frilled on. The underskirt, which is cut circular, has a deep hem, finished with a band of linen from which the threads have been drawn, and fine linen soutache braid introduced in a peculiar running lockstitch. The waist portion, over sleeves and tunic, are made of an all-over embroidered linen in a striking eyelet design, and a handsomely embroidered panel extends down the front.



Fig. 2. A new tailor model of blue tussor linen hand-embroidered

SMART LINEN SUIT EMBROIDERED

The linen coat suit will surely retain its former prestige and an attractive model (Fig. 2) of metallic blue tussor linen, just imported, shows some new ideas as to cut and embellishment. The coat is the new half-length; the collar and back, the under-arm sections and the bottom of the sleeves, as well as the lower front of the skirt, are heavily hand embroidered in a stunning design of raised padded petals and a simulated braid effect. The overlapping sections of the jacket and sleeves are scalloped with an embroidered button-hole stitch and finished with buttons of the linen. The embroidery is introduced at the lower front of the skirt and the back is modeled with two double box plaits stitched well down. The hat is one of the new models.

FASCINATING LINGERIE FROCK

No wardrobe is complete without at least one lingerie gown and the new models shown range from the simplest little cotton and batiste gowns to the elaborate hand-wrought creations that are as delicate as a cabinet. A particularly beautiful model, shown in Fig. 3, embodies the latest conception of smartness. The foundation is fine handkerchief linen, the waist being entirely composed of tiny pin tucking. A double-edged banding of beautiful hand embroidery in eyelet and French stitch, forms a deep V effect, edged with a tiny frill of valenciennes lace. These bands extend over the shoulders to the waist line at back. The Dutch neck is finished with a fine Baby Irish beading and valenciennes edging and the corsage is inset with Baby Irish motifs. The underskirt is hung on fine net and has a circular flounce with a swirl design of the eyelet embroidery headed by a band of the same set on a pin tucked band. The tunic is built on a handkerchief linen foundation ornamented with a specially designed edge, with deep motifs of heavy French and eyelet embroidery. Through this design a delicate pink satin sash of soft texture is threaded, and tied in a rosette at the back, with short ends.

A pointed dip of the eyelet embroidery forms a girdle and the pink satin ribbon is tied into a smart bow on the corsage, the ends running under the bodice and appearing in back at the waist line, where they form two rosettes as a finish. The sleeves are composed of the Baby Irish beading and five valenciennes insertion, topped by pin-tucked linen. At the elbow narrower pink ribbon is threaded and tied in small bows.

LACE AND BATISTE MODEL

The princess model has not been abandoned by the fashionable *couturières* and an attractive example of this is shown in Fig. 4. French batiste is the foundation fabric, although very little of it appears, since the frock is almost entirely composed of lace. The yoke shows fine cluny and valenciennes insertions set above a circular chemisette of finely tucked batiste. Below



Fig. 1. A suggestion of the Russian blouse is most effective in this model of sheer material

the corsage, which is fashioned of a striking motif of Irish lace, the princess lines of the gown drop in clinging effect to the top of skirt, which is made of tucked batiste put together with valenciennes insertion. The flounce is composed of Cluny banding and insertions of valenciennes, the panels being further ornamented with Irish lace motifs. The high collar and elbow sleeves are designed to match.

NEW BLOUSE MODELS

Many beautiful blouse models are being exhibited at the showing of styles for the southern traveler, and these are finding their way into trunks, later to appear on the verandas and lawns of the great hotels at Palm Beach, St. Augustine, the Bahamas and Bermuda, worn with linen, light-weight broadcloth, serge and tussor silk coat-suits. There is no lack of variety in the styles shown and various fabrics are used; not only the standard linen, batiste and the light cotton weaves, but the newer materials, such as air-line cloth, which is really a washable chiffon that has the merit of being lovelier each time it is laundered; the new marisettes and silk batiste. Colored blouses are to be worn again and many of the earliest models are shown in a solid color, marisette particularly lending itself to a dye that matches or harmonizes with the suit to accompany it.



Fig. 8. French frilled model of handkerchief linen, becoming to the slender figure

back and front, and ornament as well the lower portion of the sleeves, on which also are shown the lace and embroidered squares to match the front of bodice. The high collar is a band of the lace finished at top with a narrow frill of cluny edging. The seams of the bodice, sleeves and collar are set together with fine entre-deux.

AIR-LINE CLOTH AND IRISH LACE

The new air-line cloth is used in the construction of the waist pictured in Fig. 6. A novel Irish lace insertion of a looped ladder design, combined with the embroidered wreath motif, produces an effect that is most striking. The front is decorated with crocheted balls, suspended on tiny cords. Entre-deux is used in the seams.

MARQUISSETTE MODEL

A semi-tailored model, shown in Fig. 7, is made of a new weave of marisette. Heavy Cluny lace is introduced down the front, overlapped by an edge of embroidered scallops. The center is made ornate with a beautiful design of heavy hand embroidery done in a conventionalized fleur de lis. The same scalloped edge is shown as a finish to the collar and sleeves, set over the Cluny lace banding, and finished off with a scantily frilled, narrow, Cluny edging. A distinctive touch is added by a soft black taffeta tie forming a smart bow at collar and having long ends laced under the embroidered panel and finished with crocheted balls.

THE FRILLED BLOUSE

The models known as the French frill are very popular. They are particularly becoming to slender figures and give a very smart appearance. This pretty style is illustrated on Fig. 8, made of handkerchief linen and having a finely side plaited jabot edged with wide Valenciennes lace. This jabot falls over the left side of the waist, the right being beautifully hand embroidered with a bold design of heavy convent work. A cluster of fine hand tucks at the shoulders provide the fullness over the bust; all the seams are inset with entre-deux.

Made of chiffon batiste, trimmed with a combination of Cluny and Valenciennes lace, Fig. 9 shows an effective style. Fine tucks, placed horizontally, form bands across the shoulders and run in groups around the



Fig. 9. A filmy model in chiffon batiste with Cluny and Valenciennes lace

upper parts of the sleeves. The graceful bow knot is formed of embroidered dots, placed close together.

THE SIMPLE TUB FROCKS

The figured, striped and dotted batistes, dimities and lawns will be much used for the simpler gowns. Such dresses are most attractive, and many pretty models, while very simple in character, show charming arrangements of lace or a combination of laces, such as Baby Irish or Cluny with Valenciennes. The one-piece linen costume will prove the standby in every wardrobe and the jumper models in which new ideas of cut and trimming are employed will be very smart. These dresses are a practical addition to an outfit, filling the need when a more elaborate costume is out of place.

SPECIAL CORSET MODELS

THE ordinary corset of fashionable cut does not give the freedom of movement required for active sports, such as tennis and golf. The long back and hip models are too enveloping to permit of energetic movement, but there is a corset made that unites ease with style. Its salient feature is a silk elastic hip sec-



Fig. 5. Waist of marisette, Irish lace in panel effect, and rose embroidered squares

tion cut in a disc shape. This allows ready exercise, while the back offers a perfect support and the front is beautifully modeled. Supporters are placed at the front and well towards the back and the bust is cut low.

A good idea is shown in a corset designed for horseback riding. It follows the lines of the fashionable corset precisely, and by fitting the boning to the exact point of bending, the required comfort is obtained for wear in the saddle. The hips and back are cut long, giving a very graceful pose to the figure when mounted. The lacing stops midway between the waist line and bottom; an elastic banding is attached to one side of the lower rack and adjusted to the opposite side by a lacing. Dismounted the figure retains a trim appearance.

NEGLIGÉE CORSETS

Dainty corsets designed for negligée use are fashioned of heavy Cluny lace or satin ribbon. The boning is arranged in satin strips placed on the inside or outside. Other models are made of soft materials, such as batiste, silk coutil, silk broché and satin, and are lovely in their fluffy daintiness of lace frills and ribbon bows. Colored heavy materials with flowered designs are used by women of heavy build.



Fig. 3. Lingerie gown of the most exquisite materials and fine hand work

MODELS FOR YOUTHFUL FIGURES

A girdle, or one of the various models in the corset waist style, is the first type of stay generally used, but this is not always suited to girlish figures. For well-developed girls inclined to a modification of the corset proper there is made an attractive model of very flexible material and lightly boned. It has none of the extreme confining qualities that are found in the corset for the more mature figure, and is without side steels. A double thickness of material is placed in the sides and cross-stitched many times at the waist line to prevent a break at this point. The lines are good, being cut to conform to the youthful proportion and allowing perfect freedom of movement.



Fig. 6. Simple blouse of air-line cloth and Irish lace entre-deux

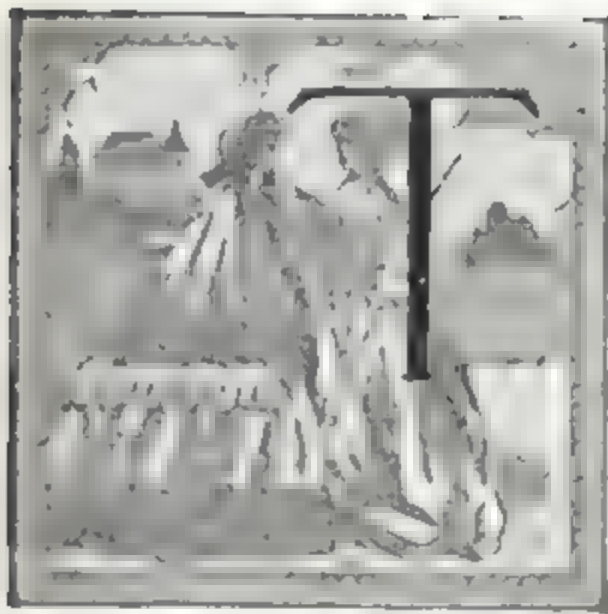


Fig. 4. Hand tucked batiste, lace ruffles, and embroidery compose this dainty frock

Always a transparent effect is sought, and the ornamentation, whether of hand embroidery or lace, is of a heavier and more striking arrangement than has heretofore been seen. Long or elbow sleeves and high or Dutch necks are to be used.

Marisette is undoubtedly the favorite fabric for separate waists, and a lovely example is given in Fig. 5. The front is made in a panelled effect, with stoles of heavy Irish banding in an unusual design, composed of the motifs joined together without the picot filling. Cross bands of the lace form squares dividing the front panel, the centers of which are richly hand embroidered with a rose design, the petals showing a peculiar stitch resembling certain Mexican work; the leaves combine heavy padded work and closely massed French knots. Groups of fine hand tucks are placed lengthwise with the lace banding in

MILLINERY FOR THE SOUTH



THE new spring styles in ribbons show a great many striped effects as the latest novelty. The stripes being either two- or three-toned, admit of a great many smart new blends, and they are either in satin weave

over a faille "fond," or vice versa. Six-inch and wider widths are the most frequently used; they are employed for crown torsades as well as trimming bows or other arrangements, mostly on outing or street hats.

Though somewhat coarse-looking, the straw braids newly introduced are exceedingly soft and pliable, and often have a lovely, satin-like gloss. The coarse effect is produced solely by the loose plaiting of the material, and the weight it suggests is only simulated, for the new straw braid is exceedingly light.

Maline bows, the larger the better, are very strongly featured, and occupy a prominent place among the new spring models; black ones as well as those in white and colors. They are often accompanied by other trimming, such as a touffe or wreath of flowers, a plume or a lace rosette, except when they are very large, in which case they serve as sole garniture.

"Vert concombre" (cucumber green) is a new French novelty, which will probably have a very great following this season. It is a cross between spinach and watermelon, having the rich depth of the former, and the soft, clear, slightly yellowish undertone of the latter, and it is handsome in every sort of material, blending well with most colors.

A rich, mellow purple tone, not unlike that generally termed prunelle, is termed "figue," on account of its bearing marked

resemblance to the color of the fresh fig. It is distinguished by a faintly pronounced brownish undertone, but has the same clear, whitish surface as the skin of the plum,

sion to the features (hence the name) partly concealing, partly revealing them, but always making the complexion appear very fresh and delicate.

Tuscan straw, plain and in lace patterns, is again to the fore, and will doubtless even increase in popularity as the season advances. Just at present it enters prominently into the trimming of the more dressy hats, being employed in the shape of fancy crown bands, as well as softly draped torsades.

THE MODELS ILLUSTRATED

LOSSY, pliable, loosely plaited fancy straw in a beautiful, delicate tone of Sévigny tapestry blue) was selected for developing the smart model from Alphonsine shown here. The shape follows the outlines of the famous Henry Tudor beret or turban, consisting of a very large, oval crown, slightly dented at the top, and a rolled up brim, which comes to a point in the center front, and is connected with the crown by a twist of soft maline tulle in exactly the tone of the straw, drawn in and out through slashes cut into the brim. The long end of this tulle twist is twined around the top of the crown, over a drape of slightly deeper toned velvet, which fills in the vacant space between the crown and brim revers. A large puffed rosette of the velvet, centered with a cabochon of iridescent metal, is caught down over the left side of the brim, holding this in place, and in association with two long, broad quills, which afford the sole garniture of this handsome model. These quills are also made of the velvet, but they have natural, stiff, white quill centers, and thus the imitation is almost completely concealed.

A chic and very attractive model for immediate wear is the newly imported design by Lewis, developed of dull mauve novelty straw braid. The crown, though quite voluminous itself, has its greater part concealed by the brim, which is stiffly rolled up in revers at the sides as well as at the back, tapering into a fine point in the front, and thus giving a glimpse of the crown. The trimming is formed by two pairs of enormous novelty wings, supple, pliable ones in rich tones of violet, which deepen into a soft Parma mauve, and also shade into a delicate amethyst shade, in contrast with the dull coloring of the straw braid forming the hat proper. Further ornamentation is afforded by a broad, straight band of deep violet-colored velvet ribbon, with which the broad revers of the brim are inlaid. This band of richly colored ribbon is imbedded between two rouleaux of the straw braid, and



A lovely flower-trimmed model by Jessette

and looks its best when shown in soft velvet or in handsome ostrich plumage.

A great many black and white effects are shown, in materials as well as garnitures.

Among the former the magpie and pepper and salt straw, and among the latter the black and white striped ribbons, and the white flowers with black foliage (or vice versa), are the most strongly featured and the best liked.

A fine straw braid of velvety gloss looks exactly like chenille, equally soft and pliable, but infinitely lighter of weight. It comes in all the latest French shades, also in charming new blends of two or three tones, and is profusely employed in the making of the new headgear, especially for the toque and turban varieties.

The latest novelty in veiling is called "voile mystique" (a very fine-meshed lace "fond" with oddly shaped branches and flowers in solid effect covering it at random. These veils when drawn over the face impart a very elusive expres-

sion to the features (hence the name) partly concealing, partly revealing them, but always making the complexion appear very fresh and delicate.

Filmy mousselines and chiffons, either in plain, delicate colors, or imprinted with vari-colored flowers or flower sprays are foremost among the new draping materials to be used on dainty millinery for Southern wear.

A new large sailor shape rolls up a mere trifle throughout its outer edge, and is considerably increased in width at the back, which treatment produces an exceedingly pleasing and decidedly original outline.

Primroses and cowslips in quaint little cluster bouquets, or tied up in small wreaths, are shown; their stems are slipped through a little jeweled buckle slide, or encased in a sheath of ribbon or lace. The effect is decidedly Rococco, and very dainty, indeed, especially when the flowers are accompanied by a small quantity of lace, and posed over a light background.



This chic Lewis turban is developed in several pretty shades of violet



Very smart early spring hat in rough Tuscan straw. Designed by Kurzman

FORECASTS SPRING MODES

adds materially to the chic, original aspect of the ensemble. The same velvet ribbon is employed for the drawn-out loops, which fasten the trimming wings at either side of the center front, spreading carelessly from the base of the crown, up to and slightly beyond its top, and thus lending additional height to the hat, and making this correspond to the imposing width.

The success of the flower-hat is daily attaining greater dimensions, and the flowers employed in developing it are getting lovelier in coloring as well as beauty of outline, so that they successfully rival the natural flowers, some of them even boasting the natural scent of the fresh-cut flower, a recent fad of the Paris modiste.

The model from the atelier of Jette is as to its greater portion fashioned from thickly clustering, exquisitely shaped and tinted poppies of silk and filmy mousseline. They cover the entire large, slightly oval crown, and are enchanting in their artistically blended tones of primrose, sulphur, mandarin and rich russet-orange, while the brim is formed by fine, deep black maline tulle, shirred on fine wire, and gracefully puffed, affording an attractive background for the compact mass of flowers. The brim is rolled up very high on both sides, torpedo fashion, coming into a sharp point at the front and back, and permitting the flowers to shimmer through the mousseline; the garniture is effected by a slender, tall touffe of paradise aigrettes in tones to correspond to the coloring of the poppies.

Dainty little flowers in many lovely tints were used for enlivening the sombre black foundation of the chic turban designed by Lewis and just imported by Henesey. It is intended for general wear in spring and early summer. The shape, which is neither large nor small, but of a happy medium as to size, has as prevalent feature a softly crushed beret crown, a draped plateau of fine, pliable black fancy straw, while the brim, which is made of the same material, is rolled up in a broad revers at the sides and back, as well as in the center front, where it forms a point. In the trimming the new idea of rendering the reversed under side of the brim ornamental finds employment. It is effected by a graceful vignette-festoon of little flowers, tiny Pompadour roses and buds in exquisite dull pink and faded rose tones, and small velvet pansies in natural shades of rich purple, pale, dull mauve, golden yellow, bluish garnet and warm mahogany brown. A quaint note of antique blue is introduced in the lovely color ensemble by a

long-looped bow of broad velvet ribbon; this is carelessly disposed over the left side of the hat, spreading over both crown and brim and connecting the two over the

this mid-season, since they are conservative enough in outline to fit in with whatever changes may appear later on. None is extreme, and prices are very reasonable.



Alphonsine turban in glossy tapestry blue straw

rich black background furnished by the straw.

A hat which might be called a "dressy" one and yet is suitable for wear with a tailor-made is the pretty white leghorn turban, shown at the lower right of this page. It retains the snugly fitting lines of the winter season's turbans with the huge black velvet bow smartly placed at the left side. The new angle of the trimming and the fact that this bow extends from front to back so that no sign of the hat itself can be seen from the left side is a novel touch. The narrow brim is faced with black velvet and a band of the material also circles the crown.

At the lower left of page 34 is a model made of the roughest Tuscan straw in London smoke color trimmed with feathers and aigrettes in self tone. The up-turned sweep of the brim is on the side, and the trimming is clasped to the top of the rolling brim. While as to its general contour this hat is somewhat severe, its lines are very graceful.

READY TO WEAR HATS

MANY shops are already abloom with springtime models for southern climes in shapes that are well up to date and particularly suitable for

Hemp is the favorite straw in white and yellow. Natural color Leghorn is second choice.

MODELS FOR MORNING WEAR

For an all-round hat, one that will serve either for shirt-waists and skirts or tailored suits there is a flat model in rough fancy straw, either natural color or white on the outside and black underneath. The crown is not in any way marked, there being simply a rise toward the middle of the hat. The brim turns back on this in a point, from under which spread ribbon loops in velvet. Beside the black and white combinations, it is to be had in any color, or in a rather fascinating changeable effect, raisin in tone, with bows to match. The brim is medium large, but by no means exaggerated. Price, \$15.75.

CHARMING HATS FOR AFTERNOON DRESS

An afternoon hat for thin, summery gowns that is practical in its materials has a large though low crown of natural horse-hair and a drooping brim of black lace on a moiré founda-

tion. This turns sharply back and is held by a large bow of the lace, giving a most picturesque effect. It may be worn with the roll either directly in front or on the left side. This very smart model is unusual value at \$14.75.

A black horse-hair has a round crown devoid of trimming; the sole decoration of the hat is a cluster of various flowers arranged wheel fashion to catch up the edge of the brim. There are moss rose-buds, daisies with brown centers and marguerites, all surrounded by a row of glossy green leaves, while at the center there is a knot of pale blue ribbon. For certain gowns this will prove charming. It costs \$16.50.

A model hat is sure to make a general appeal is an all-black hat, trimmed with an enormous bow of black tulle, placed at the middle of the crown and wired to reach out almost to the edge of the brim in all directions. There is considerable length from front to back of the hat, but not much breadth across. To break the straight line there is a roll of two inches or more on one side. Price, \$16.50.

TRAVELING TURBAN

A turban shape, the crown yellow leghorn, the edge fancy black braid, has two curling quills on the left. It is a good choice for traveling, motoring, etc. Price, \$19.50.

LINGERIE MILLINERY

Only a few lingerie hats have as yet appeared. One on the mob cap order is delightfully picturesque. The large heavy crown is of eyelet embroidery, a fine piece, although not hand work. There is little or no brim and the hat sets down well on the head. On one side there is a huge bow of light blue satin ribbon, a twist of which meanders around the crown. Such a model as this costs \$21.50 and upwards, depending on its materials.

NEW UNTRIMMED MODELS

Among untrimmed hats quite a furore has been created by the fascinating natural and white straws faced in black velvet.



Stunning small hat of white leghorn with enormous black velvet bow. From Kurzman

Chic turban of black straw with novel floral trimming. A Lewis model



FOR WINTER DAYS IN SUMMER CLIMES

FROM CROSBY

FOR "FASHION DESCRIPTIONS," SEE PAGE 62

SEEN IN THE SHOPS

Dainty and Extravagant Lingerie, with Filmy Lace and Embroidery—
The Midwinter Sales



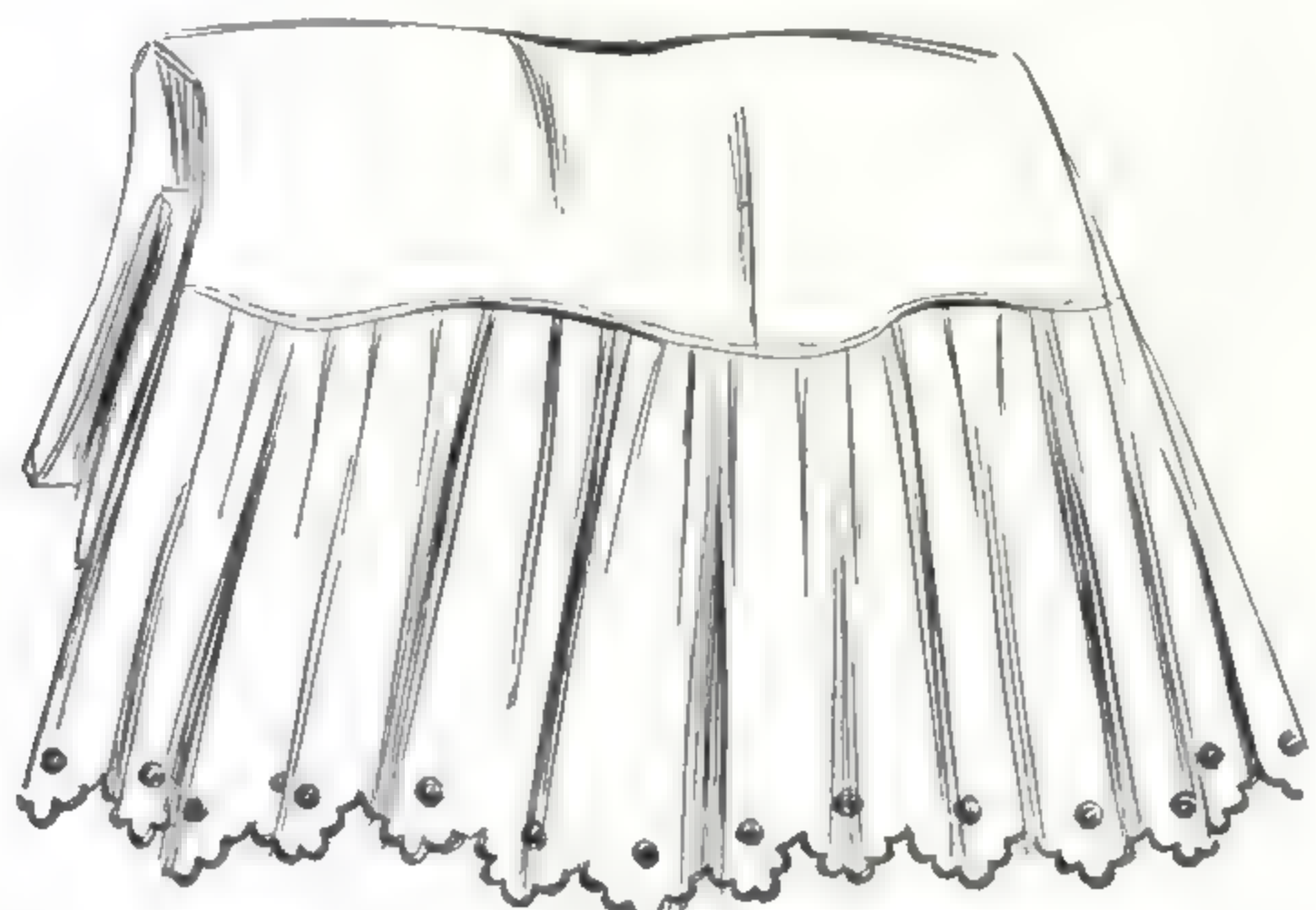
UNDERWEAR is usually uppermost in one's mind at this season as unusual opportunities for its advantageous purchase are daily advertised and many excellent values are offered. But if one know where to shop, bargains are available the year round. All that is necessary is to seek out the lingerie department of a certain large shop and here one will find a fine assortment adapted to all purses and tastes. A specialty is made of inexpensive French garments in materials durable yet not coarse, entirely made by hand, and most attractive in cut and design. Good taste infinitely prefers the simple refinement of this collection to any amount of lace trimmings of cheap character. Facilities here are so well planned that prices are lowered as much as possible and money goes further than almost anywhere else in town. In sketch No. 1 is shown a chemise that will appeal to every woman. Around the neck there is a plain scallop, with a single eyelet inside for the ribbon. This sells for 75c. and the percale of which it is made is a nice quality. At \$1.00 one gets the same article with a pattern of dots and flowers added, prettily arranged in a point at the front. The cut of both is excellent, a good shape at the neck and well fitting over shoulders and bust. These are instances of what really good things are procurable at minimum expenditure. From this point prices range upward according to varying degrees in material, embroidery and lace until exquisite examples inset and edged with real Irish are reached, the price \$25.

NIGHT GOWNS

The second drawing gives a night gown that sells for \$2.75. It is admirable and a purchase that I strongly recommend. The nainsook of which it is made is sufficiently fine for very good appearance and will wear splendidly. On the yoke there are flowers and a double buttonholing, and fine veining joins it to the body of the gown. A cape sleeve has scalloping and embroidery. Another gown of percale in chemise style is procurable at \$1.50. It pulls up with a ribbon. The decoration is by hand, the rest of the gown is machine made.

PETTICOATS

in French work underwear three of ordinary make, and however simple they always look well. One that is reproduced in the third illustration has fancy scallops on nainsook, picked out with dots. There is an under ruffle. A particular merit of the skirts offered in this department is that they are made with a fitted top that takes the curve of the hips and waist and has no bulges or ugly fullness. Every stitch in this petticoat is by hand. Still more reasonable is a model in percale, also with a dust ruffle, its scallops plain and the rest sewn by machine. Price, \$1.50.



No. 3. A serviceable petticoat with scalloped ruffle and polka dot trimmings.

The double garment is always sought after, and here we find them hand made from \$5 upwards. Combination sets in a good quality of materials will be found the best investment. A lovely one, original in plan, is to be seen in sketch four. It is a chemise and drawers, to be worn beneath the corset. An extravagant piece of lingerie it is, made of the sheerest nainsook, so silky in texture that it is like a cobweb. The fastening is on one shoulder, with buttons and loops and down the back there is a wee beading. This is repeated in the middle front, also on either side, running as low as the bust. The cut is an easy princess fit, a plait on the back giving ample room when sitting down. Very delicate are the vines and flowers and the button-holed edge. The drawers are full but not exaggerated, and have large eyelets in the front through which the garters are fastened. The price of this is \$15. The same model, not quite as elaborate, sells for \$12.

Umbrella drawers and corset covers sell for \$5. They are of percale, durable and practical for everyday wear. The ruffles on the drawers are scalloped, and are put in with beading, so that the garment is fine and nice in the way it is gotten up. The corset cover has a perfectly plain back and is laid in fine tucks at the front of the waist. It ties in by means of a half-inch beading and ribbon, the neck pulling up through eyelets.

At \$7.50 there is a charming combination, in very soft nainsook, with a wide petticoat drawer. The waist is fitted in by a straight band of the material, with veining above and below. The front opening of the drawers fastens flat over the stomach with three buttons, and across the hips the fit is perfect. The front of the bodice portion is devoid of tucks, while in the back they run from waist to shoulders. The neck is held in by a wide ribbon through a double eyelet. Bluets of generous size are grouped in quite an elaborate pattern on the bust. This garment is rare value.

SEPARATE DRAWERS

There is no end to the assortment in drawers and they come in good style for a mere pittance, increasing in cost until a single pair sells for as high as \$37.50. Every grade is interesting and gives for its price, full return. There is a hand made drawer at \$1, with feather stitching where the ruffle is put on and a scallop on the border. The frill opens up one side, which is rather prettier than one straight around. At the same price there is something a little more fancy, not sewn by hand except for the leaf and dot motif on the ruffles. Perhaps the best of all is the model shown at \$1.35, entirely hand made and laundered, with scalloping, a spray of flowers and feather stitching as decoration.

CORSET COVERS

Not only are these inexpensive but they have the advantage of being cut after exact proportions. Percale starts the list at \$1, severely plain with just a scallop and slits for the ribbon. For a like sum may be had one put

together by machine with a double eyelet and flower pattern done by hand. There is a tucked back. Noticeably good is a corset cover at \$1.25, with embroidery and edge and all its other sewing by hand. Nainsook corset covers on the same order range upwards in price from \$1.50.

INEXPENSIVE JAPANESE KIMONOS

There is a lovely collection of imported crepe kimonos that cannot be outdone in charm and value anywhere in the city. White and blue are the colors, in every possible combination, white grounds with blue figures, or white patterns on varying shades of blue



No. 1. Chemise with plain scalloped edges, and simple flower embroidery



No. 2. Night gown of nainsook with buttonholing and eyelet embroidery

from dark navy to pastel and Delft tones. There is a facing of white china silk and a wide sash of the material with fringed ends. These gowns wash well and are in a very reliable material. They make attractive wrappers and are in great demand for fêtes and bazaars. Price, \$3.50. Imported kimonos in china silk or crepe de chine, beautifully embroidered, range in price from \$18 upwards.

ADJUSTABLE DRESS SHIELDS.

A good device for affixing shields without sewing them in cannot fail to have a success, and many have been the attempts to accomplish something of the sort that is at once secure and comfortable. The best that I have seen has for its foundation across shoulders and bust a narrow framework of washable white net coarse and strong in weave. This joins the edges of the shields which are held in place over the shoulders and around the arms by elastic straps that pull through tiny buckles. At the middle back there is a lacing of tape, so that it may be tightened or loosened here as desired. The invention is an excellent one. It may be worn under the corset, protecting it as well as the outside garments from perspiration. For the business woman who has little spare time for looking after her clothes it is invaluable as it is always ready to wear with any gown. For shirtwaists it is perfection. The straps are detachable

and are taken off when the protector is sent to the laundry. Much saving of time and trouble is effected by this device. It comes in three sizes which are adapted from a 28 to 45-inch bust measure. The best shields in the market are used for it, so that the quality is irreproachable. Price, \$1. The net being so open there is full ventilation allowed for. The front has an adjustable hook and eye on an elastic strap.

CRIB AND BABY CARRIAGE IN ONE

Relief for the mother and perfection of comfort for the child are provided by a combination device that is highly recommended. A strong but light wooden frame, in shape an oblong box, is covered with silver finished wire screens. It is mounted on four rubber tired wheels and is easily propelled. A sanitary mattress is fitted in the bottom and all materials are hygienic.

When traveling it may be collapsed, and it fits in a canvas bag for transportation. To put it together again is a simple matter which requires no tools. The child may sleep or play in it, indoors or out, and it gives perfect ventilation as well as protection from animals and insects. Another advantage is that a baby is kept se-



No. 4. This effective combination serves as chemise, drawers and skirt

cure from floor draughts, since the crib is 29 inches from the ground. Special sizes are made to order, the standard measurement being 26 inches wide by 40 inches long. This complete with sanitary mattress and traveling bag costs \$15. Separate mattresses are priced \$3.50, separate bags \$1.50. Children up to two years will find one of these comfortable to play in, and very easy to manage.

ENGAGEMENT PADS

in pigskin, with a front flap to cover over the pad, and a gilt pencil are selling for \$2 apiece. The pad fits in so that it can be renewed another year, an economical and practical novelty.

WHAT SHE WEARS ON THE RIVIERA

SMART EFFECTS OF SHEER MATERIALS WITH FUR BANDINGS—
BROWN MARABOUT ON MOUSSELINE—WHITE MARABOUT
ON WHITE GAUZE—BROCADES, THEIR TREATMENT AND
WHO SHOULD WEAR THEM—SPRING FORE-
CASTS—COAT AND SKIRT MODEL—VERY
SMART SEPARATE SILK COAT

WHAT a happy faculty we women have of forgetting all the outputs of the previous season so thoroughly that when we get the first glimpse of the new spring fabrics they appear as fresh to our vision and as captivating to our taste as if no such sensation had ever before been experienced. Moved in this pleasant way we are all wandering through the shops, enthusiastic over cottons and linens that foreshadow Florida and the South Atlantic Riviera. One of these novelties is called shark-skin cloth, it having all the familiar and suggestive markings on its surface, in whatever color we may choose it.

To give an idea of the modish coat and skirt styles prepared for linens and rough crashes, the smartest was in a biscuit shade.

All skirts of this genre escape the ground. In the front of the skirt, which had a four to five inch bottom hem, was inset transparently above the hem a round-arched embroidered bit, with a match soutache braid on either side, it being then carried on either side into a long point extending over the skirt hem, almost to the bottom of it. In fact, this bottom ornamentation was the lower finish of the broad front panel, shaped upward so as to keep close to upper figure lines. A line of soutache ran on the bottom of the embroidery as well, and continued as a head line to the rest of the skirt hem. On the left side, where the panel joined the skirt, there were three fairly large linen buttons, each orna-

style of costume for wear in southern climates.

EXCLUSIVE STYLE COAT

A very smart silk coat, on the loose box order somewhat, covering the upper figure fully and yet decidedly a short model, has every seam hidden under long-shaped scarfs of the same silk, four in front and two in the back. These scarfs have, if the silk is black, outlines of bias black satin folds, and the scarfs that fall nearest the middle line are the shortest, their ends finishing in V points. The effect is extremely pleasing and graceful. The neck is collarless and has an inset of Irish lace, so as to trim and outline the V opening in front, the lace having also two bias folds of the black satin to frame it. The middle coat fastening in front below this opening consists of a tab upon which are two satin buttons and button holes, while immediately under it is a slit cut crosswise and bound with black satin. Through this a long white Irish lace cravat tab, overhung by one of black lace, is then drawn through. Under it another slitted opening permits a second tab that matches the first to be drawn through, both together giving a charming finish. In like manner upon the long silk coat sleeves lace frills in black and white drop over the hand, while an extra double frill is set under a slanting finish of the bottom of the sleeves, where two bias folds of black satin, spaced apart, admit two satin buttons to be seen in the middle of the satin fold lines, which give the effect of a

bias band finish. This will be a favorite spring model.

One-piece travelling costumes offer much comfort and are still in such favor that in mohairs and serges they are planned for winter travel at home and for steamer wear and foreign travel. They have the advantage of taking less time to dress in, of looking trig and in good order, as well as being easily kept free of dust, the plain surface dominating. The front panel, starting at the foot of the skirt and shaping itself to the figure, with its collarless neck, and the same lines to be repeated in the back, offers also graceful trimming lines. A soutache zigzag is most effective in self tones, the neck soutache work being very solid and carrying out a short bib suggestion. Long sleeves, where the wrist lingerie matches that of the high stocks, simplifies the requirements of accessories, which in traveling is an important feature. Well-formed women, with full figures, wear this genre with very general becomingness.

ASSURED HAT STYLES

Tricornes and Caporals, it is safe to say, in silks and straws, will, with turbans, hold their own in the millinery worn with the summer toilettes. No sooner are the holiday hat sales over than millinery ateliers rush on their reproductions of suitable models, to accord with sunshine, balmy breezes, life in the open, and all hat requirements on land and water.

EVENING GOWN TRIMMINGS

True smartness, as well as becomingness, in ball and dinner gowns lies this season in the charming contrast between mousselines, chiffons, gauzes and their trimmings of narrow bands of sable. Ermine, mink, and skunk follow closely, while marabout, in browns, grays, white and colors, when well managed, produces charming effects, but sable, of course, stands first; however, too much of it should not be used. The marabouts have the advantage where tunics are to be bordered. There is also much discrimination to be exercised as regards sable, when it trims velvets and brocades. Upon such materials one may safely use far more than upon chiffons.

As examples recently worn, the effect of a mordoré shade of mousseline, trimmed with dark brown marabout, left nothing to be desired. A long tunic skirt was bordered with this downy featheriness. It fell into graceful crossed lines from right to left in front, the long train beneath being of the chiffon properly held in at the bottom. A low, closely-draped bodice had a square front neck opening—the one in the back extending very low. A short length half-sleeve



Walking suit of white serge heavily braided with cotton cord and trimmed with wide stitched bands of serge. Yellow satin trims the long smartly cut revers

mented with the same self-colored stitcheries, each having loops of the soutache attached. The coat, as rumor has of late unceasingly advised, was a short affair, shorter in front than in the back, slanting off from the waist line, which was rather short in front, and given to rounded corners. A broad waist line strap was of the linen, its outer lines top and bottom following reversed arches, the lower ending into down-dropping points. The middle embroidery was in form of an oblong plate. The outlines of the whole straps were of double soutache; those on the upper edge turned up to the shoulder and suggested shoulder straps, very narrow ones. The long-looped front opening had a collarless vest of the same set in, which overlapped its corners at the top over a high collared chemisette. Two smaller buttons and loops were set like studs in the vest front. Two to match were placed on either side of the wide plastron strap. Long close-fitting tailor sleeves had a narrow band or wristlet of embroidery on the bottom, with soutache lines on the edge, and a single button and loops above. On the hips each side and well towards the front were horizontal broad bands of embroidery, which passed backward and slipped under the coat's back plaits. The same soutache framing in was observed. In white crash or heavy linen either embroidery or heavy lace, as one might elect, may also be used to good effect, as the main trimming object is that there should be great contrast between the smooth linen surface and the raised appearance of these separate ornamental bits applied.

PONGEE RUSSIAN SUITS

Extremely graceful also is the short Russian coat in pongees or rajahs of the best sort. The coat is collarless, and shows a closely embroidered and braided square yoke line extending over to the top of sleeves, which show no seams. This yoke design includes a distinct two-inch hand embroidered border design to correspond with the yoke, and forms back and front the open arms of the Greek design. These middle openings are seen continuing down the front and back of this garment, filled in with embroidery in short oblong panels, and entering finally at knee length into the same sort of a border upon the bottom of the skirt. This pongee coat with its skirt fullness is held in at the waist line by an embroidered belt, which has fastenings on either side of the stole in front hidden under two pongee rosettes. The seamless half-sleeves have a slight bottom flare, and are ornamented with an embroidered border on the bottom. Lace long sleeves, as well as the high stock, are of lace dyed to match the pongee. Tussocks in quiet colors and small designs, together with light weight serges and cachemires, are all well suited for this



A coat of graceful lines to be worn over summer frocks, made of willow green serge with narrow bands of itself, buttons of cloth



Trotteur of straw-colored cloth trimmed with wide piped bands. A single loop of straw-colored velvet is drawn through the end of each band



An evening wrap of butterfly yellow chiffon, lined with a paler shade of silk. Heavy ecru lace forms the cuffs and border. A rose of yellow chiffon is placed on either sleeve.

of the mousseline had for finish a row of marabout corresponding with the open corsage bordering. Pearl chains and a bunch of gardenias beautified the neck and corsage to a charm, preserving that unbroken simplicity of effect which always rises superior to all else, especially in the midst of sumptuousity of dress.

WHITE MARABOUT BEAUTIFULLY COMBINED

All white gauze and chiffon trimmed with white marabout never fails in its attractiveness, whether the whiteness is kept intact or a floral color contrast enters into the scheme. The gowns most praised on this order in chiffon and marabout are single in color, which often varies a trifle in shade, owing to the dyeing process. White fox bordering is a favorite, whether white silk, satin or velvet, chiffon or gauze, is the gown material. It is extremely effective, if used as narrow as possible, as its long-haired lightness gives it much charm.

THE BEAUTIFUL BROCADES

Among the new brocades those having black grounds for contrast to their gold-colored arabesques traversing the entire surface represent a dowager magnificence of dress material unequalled for effect. Nothing but the beauty of white hair and the dignity of figure and carriage combined should venture wearing anything so supremely regal. Sable and gold lace, or precious real lace—but in moderation—do the best gown makers use on these sumptuous silks. Rich satins are introduced to break up the overpowering effects of large figure designs, and chiffons are also employed to lighten the

ensemble. A successful result depends entirely upon the character of the design selected, the style chosen for the wearer, her presence, age, etc. At the best it must be frankly admitted only the most experienced and clever couturière should be entrusted with this genre. Brocades are the most difficult fabrics to handle because they are the easiest to ruin, so far as style and becomingness are concerned, and, furthermore, it is not every woman who is capable of wearing them under even the most advantageous of circumstances. It is told of a woman of exquisite taste in dress, too young heretofore to make the brocade experiment, that she has recently requested her gown-maker to look up a flowered and figured cretonne—somehow approaching some samples of brocade submitted—and make up an experimental costume. This is a most cautious and clever idea, one which will not fail either to lead to success or else prevent a failure.

FOR THE SOUTHERN TRIP

THOSE who are making preparations for the southern pleasure resorts may be sure to keep in the smart running by ordering linen-wool or summer silks made up with short skirts. They are more than ever steadily fixed for the spring and summer. The new pongees have rose embroideries in the natural June rose colors, and these are charmingly wrought upon the front of skirt and bodice portions. In the linenettes or box-gowns all the summer shades are to be found and band trimmings of the same fabric are embroidered in white rosace designs, rather heavily. Now is the bargain seeker to have her innings in some of the choicest left-overs now on the counters for her purchase. The new foulards and summer silks are not yet unboxed sufficiently to do them justice.

RARELY BEAUTIFUL DINNER WRAP

However many gorgeous evening wraps, extravagantly enriched by furs, gold and silver laces, as well as embroideries and ornamentations of value, one may see, the capacity for new enthusiasm is not



Short skirted model of corbeau blue marquisette, over a white chiffon under dress, trimmed with bands of the marquisette braided with soutache. A large square buckle made of folded marquisette holds the drapery at the back.

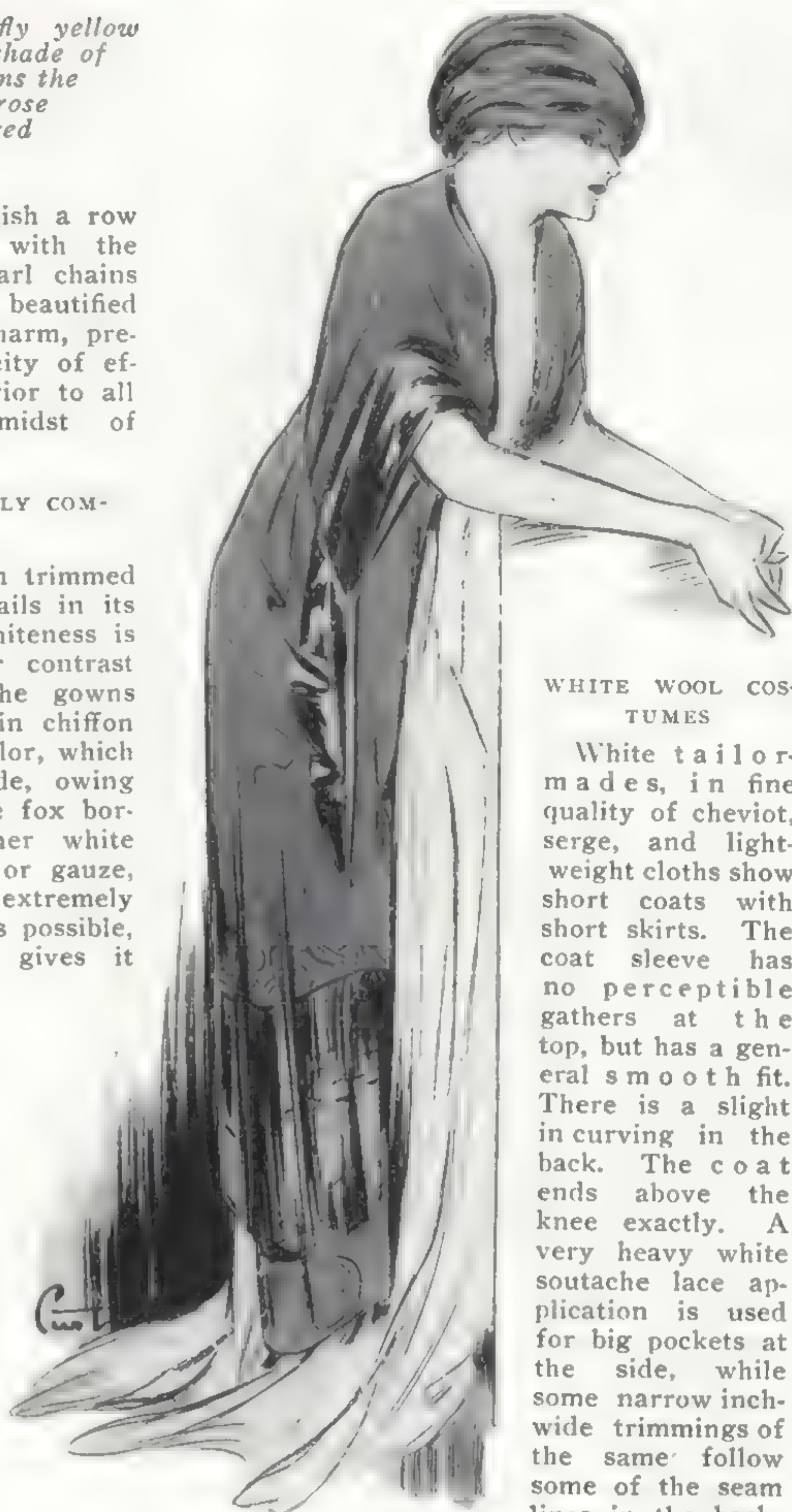
destroyed. Satin manteaux give a play of color, a sheen and softness of drapery folds that are bewitching. One of these beauties was shown me by a woman who was packing for the South. It fell in front from the waist down into deep shawl points almost to the bottom of the skirt, and so wide was the satin that the drapery was caught up crossways, starting from two gold passementerie tubes that were hollow enough and large enough to allow the satin plaitings to be held with invisible fastenings. This drapery widened out towards the knees, making a dip of folds at each upward lift of the satin on the sides, yet keeping both bottom shawl points quite flat, and hanging with ease. From the two golden tubes, and the carriage of the drapery to the outer hip-lines, a long oval between-space was filled in by the most lovely panel of solid gold embroidery imaginable, reaching up under the arms. The upper front portion of this wrap also started from the upper apertures of the two golden tubes, and spread out into drapery that covered the shoulders and formed very wide seamless sleeves. A gold wrought border outlined the two front neck openings of this wrap portion, and was carried across the back, where a specially designed motif carried it half-way down below the shoulder line. The cuffs of the wide sleeves also represented this

golden handwork beautifully. Below this motif the satin in the back dropped into a deep shawl-pointed drapery in harmonious accord with the lines of the shawl fronts, a sketch of which an artist had originally drawn by special order.

Where three to five of such cloaks constitute the winter's outfit, the choicest are apt to be reserved for dinners and balls at private houses, while wraps that one can afford to permit to be somewhat abused are more often worn to the opera. Our crude system of carriage calling and waiting in a cold, draughty passageway, as well as standing interminably long on the stone flooring, is not conducive to retaining the freshness of a handsome wrap (nor does it), but still serves as a temptation to wear very costly ones.

BEADED NETS

Where the figure is faultless and one truly appreciates the distinction of simple lines, they will be best found in a beaded net over-dress, having a deep fringe on the edge below. These netted skirts are shaped in the silk net process, so that they fit the figure without a wrinkle and have an equally well-fitting belt attached, otherwise they would not have any style at all. A very beautiful dinner gown on this order, was of a white silk twist net, beaded with turquoise. The under-slip was of ivory-white satin, its train skirt untrimmed, the V-pointed corsage, which was extremely low in its openings, being covered with white Chantilly drapery. This beaded corsage consisted of two scarfs gathered into the belt, back and front, prettily defining the neck opening, which was partially shrouded by the white Chantilly, while the half-sleeves were wholly of the lace transparently used. Extremely simple, but immensely effective.



A striking wrap in carnation, which is the color of the intensely pink flowers. The body of the coat is of silk embroidered in all shades of carnation, and moiré of the same tone forms the deep borders.

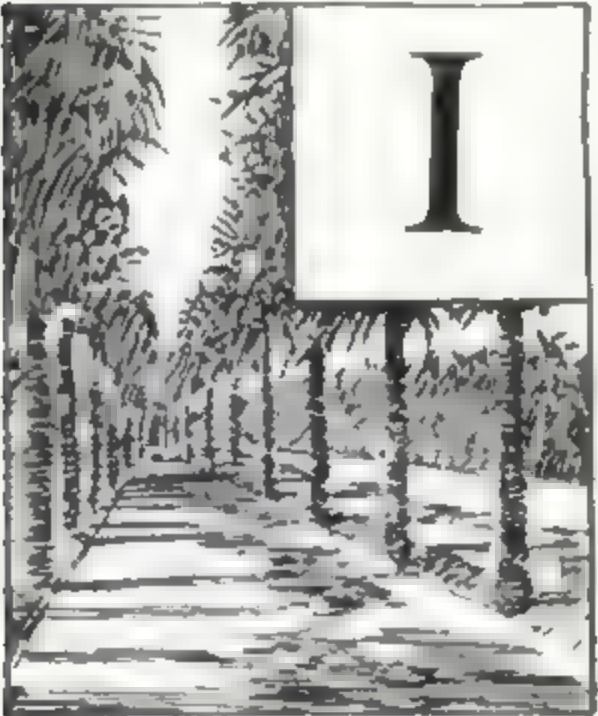


Afternoon gown of dead-leaf green crêpe meteor. The round neck border, cuffs and inset are of cream-colored fillet lace. The other trimming is of self-tone rat-tail and very small carved gold buttons.



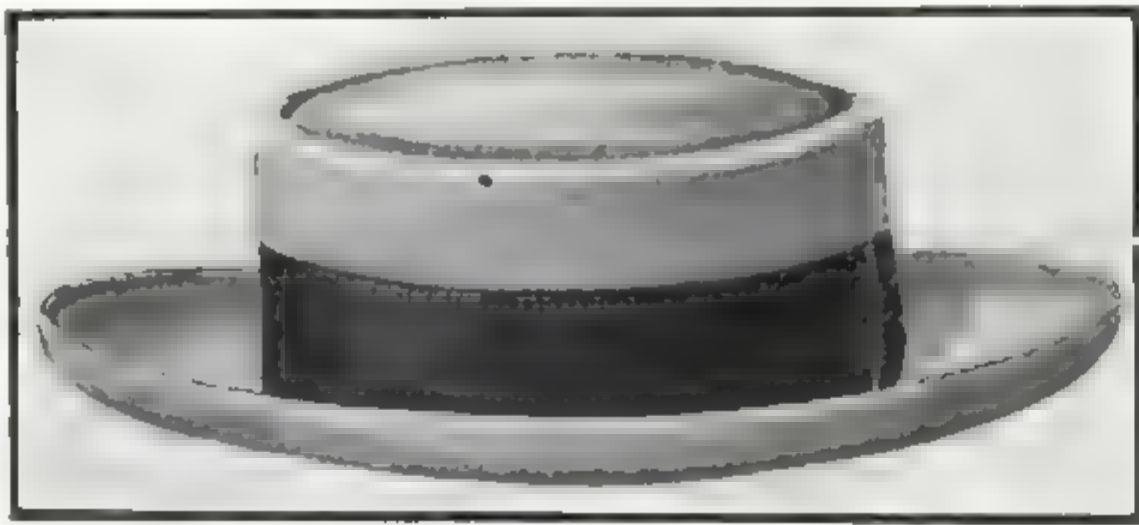
THE WELL-DRESSED MAN

THE CLOTHES ONE NEEDS IN THE SOUTH—GENERAL FASHIONS AND SUGGESTIONS
FOR WINTER DRESS IN FLORIDA



IN getting together one's wardrobe for a month in the South there is a likelihood that amounts to more than a mere possibility of erring in either of two ways—on the one hand by making too much, and on the other by making too little provision for warm weather. At the more southern resorts one may, of course, dispense with many of the things one would find serviceable at Pinehurst or Augusta, and vice versa, but generally speaking it is well to go prepared for some change in temperature. Below St. Augustine, at least, winter dress in the South is similar in its main characteristics to summer dress in the North, but as we frequently need warmer attire on cool nights in August, so should we provide for Ormond, or even Palm Beach, in January. However, as one starts for the southern trip from a northern place in a winter suit and hat, and with at least a medium weight overcoat, by including a few extra suits of heavier underclothing and a knit waistcoat or sweater one will be prepared for any kind of weather one is apt to experience. At the southern places now, as during the warm months north of

Mason and Dixon's line, sack suits are the only ones that need be given much consideration for day wear, and although there are no indications of any changes in style that affect their fashion to such an extent as to make those of last summer seem out of date, if one intends having any made especially for the southern trip, it is well to anticipate, in so far as possible, what the tendency of next spring



One of the new soft felt hat models

and summer is to be. And since it is still too early to get much of an idea of this from anything to be seen at the general shops, one must rely on one's tailor for suggestions. I was about to say for suggestions of individuality, but as a matter of fact I believe that individuality, at least in the sense of attempt to be different, will play a small part in the models of the coming year as turned out by the good makers. We have had so much fancifulness of finish effect, in the way of unusual shaped lapels, turned-back cuffs, and pocket trimming, to say nothing of extremes in cut, that all these things long ago ceased to add anything to the smartness of a garment, even when they did not actually detract from its good style, and certainly for the last two years or more the tendency has been all in the other direction. It seems not in the least probable that the length of the sack coat will be greater than at present, and yet there seems no immediate danger of a return to the absurdly short jacket of a dozen years ago, which when it comes will, of course, somewhat affect the size and shapes of lapels. And as to back and side cut, while recognizing the fact that there are now two styles, instead of what was usually a general fashion, dependent on the taste or custom, or whatever it is that influences the majority of clothes makers, conservative men still adhere to the straight, or at most only moderately form-fitting model in the sack coat, and have all but discarded the waist-defining top coat, or heavier overcoat. True there has been a tendency, which may be carried to an extreme, toward sloping shoulders and a general narrowing of chest—a tendency that is a direct reaction from the wide, built-out, athletic shoulder of so many years past—but the chances are that in this, too, conservative men will stop at a natural rather than go to an exaggerated extent. Indeed, the best advice I can give in regard to the sack coat is to avoid extremes of cut and to insist upon simplicity of finish, looking entirely to excellence of make and material for smart effect. Many of the jackets of this season have been made with rounded corners in front, and the style is a perfectly correct one, provided there is no suggestion of

that sharp cut-away effect that seems so common in the less expensive "ready-made" garments, but for summer coats of white flannel, light weight serge, etc., the straight cut is perhaps the more stylish, and being again somewhat the less popular, should be, if anything, the more exclusive. This front, which, although single, has somewhat the effect of the double-breasted style, is shown by the illustration, and the drawing also shows a looseness of hang that, in my opinion at least, is far better for light weight fabrics than a more closely form-fitting cut. The large flap-covered patch pockets, with buttons, and cut square to correspond with the general squareness of the coat, are also good on such a garment as this, although of course such things are outside any question of general fashion.

Flannel is a material especially in vogue at the far southern resorts, as it is here in summer, and one also sees linens, pongees and mixed silk fabrics, but as has been said, one should not rely altogether on these thin suits, so that for a stay of a month or so it is well to take along one or two of darker material and heavier weight. Indeed, one may need them at times to give a bit more formality to one's dress, for strictly formal clothes, such as the frock coat or black morning coat, are no more needed there than they are here during the summer months. Of course one may find the latter useful on certain occasions, but it is doubtful if it is ever essential to good form.

On the other hand it is hardly necessary to say that one's wardrobe must include evening clothes, and while the long coat is almost always the more correct in theory, as a matter of practice the dinner jacket is most worn about the hotels and at dinners not of formal character. This may perhaps be less true of Palm Beach than of some of the less "dressy" places, but in any event it is well to take it, and neither it nor the formal coat need be different in



Duck shoes of a trim cut

weight of fabric than those we wear here. Few men have evening clothes for distinct summer use, nor, if they are of a medium material, is such in the least necessary. One will need all the accessories of evening dress, with the exception of the silk or opera hat, that one needs here, and,

while space prohibits any attempt to go into description of their detail, it may be said generally that their styles are identically the same as are worn here.

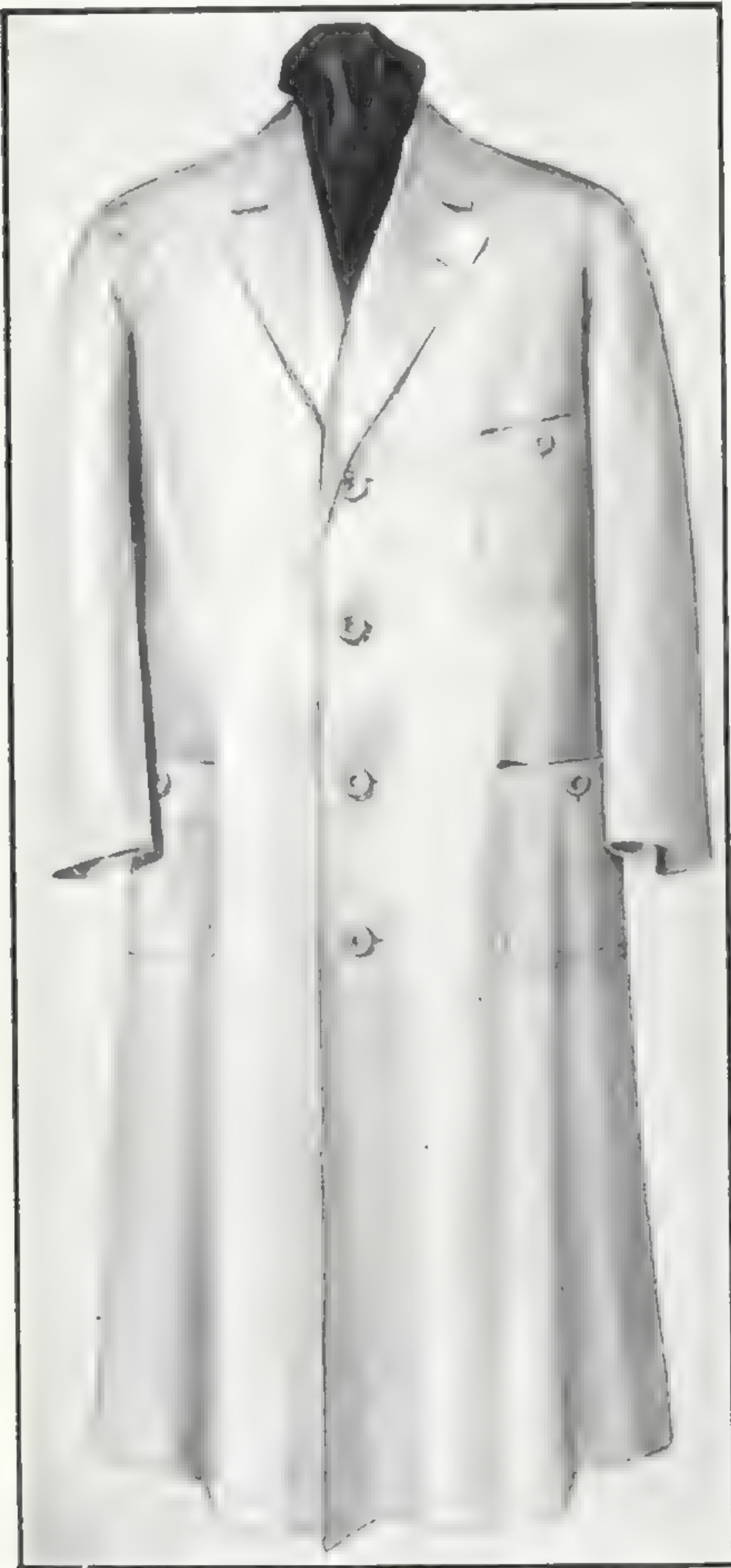
The life in the south being largely out of doors, one may expect to find at most of the resorts all the usual sports of summer, and at some, one or two in addition, such as bicycle sailing on the beach at Ormond, and fishing almost everywhere. At Palm Beach there is of course no



Loose square cut sack coat of white flannel

riding or motoring, and little opportunity for anything else, except tennis and bathing, but at other places one may play golf, or sail, or motor, or drive, or ride, and will need for them the same flannels, shirts, hats, shoes, etc., as one needs during the summer months in the north. At the more southern places straw hats are worn, though it is well to take a golf cap, and style of soft hat on the general order of that illustrated, which, however, is merely one shape among several. White shoes, of which a style is also shown on this page, are in vogue for wear with white flannels, and the long coat of flannel or blanketing, of which an excellent style is illustrated, is smart for tennis or for beach wear over one's bathing suit. The latter, however, is not shown as being especially appropriate to the subject under discussion, but rather because in a recent visit to one of the leading sporting goods shops my attention was drawn to a coat of this kind, of particularly good style and material, at a price more reasonable than these garments can usually be bought for, although more simple in finish than that illustrated. Indeed, heretofore it has rarely, if ever, been possible to try them ready made, except of the kind used by track athletes.

How.



Long-coat of blanketing for tennis or beach wear



GOOD STYLE IN THE TAILORED BLOUSE

FROM THE KING WAIST CO.

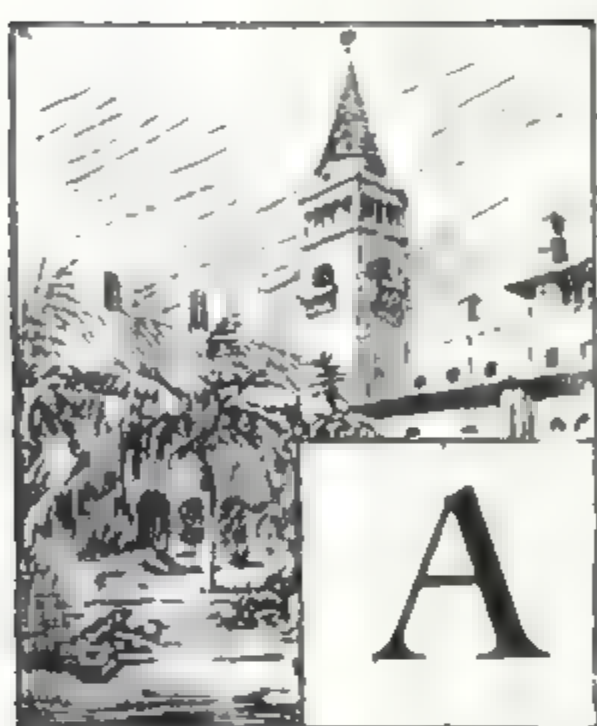
FOR "FASHION DESCRIPTIONS," SEE PAGE 62.



The Little Princess Juliana of Holland

THE YOUNGER GENERATION

Wholesome Diet for Young Children and Some Pretty Models for Their Spring Clothes



AFTER a child is four it is not necessary to take quite the same precautions regarding the food as were found imperative during infancy. It is, however, still important that his diet be ordered by a given regime, and that the details of his food—its preparation, cleanliness and healthful properties—should all be under the strictest supervision.

After the child begins to eat somewhat the same food as the older members of his family, there is usually no objection to his having his meals at the table, provided he is not unwisely indulged. His food should be constantly supervised, and unless there is some trustworthy person to undertake the matter of his diet in a room apart, it is better for him to come to the table and sit beside his mother, where she can see and control what he eats.

DIET FOR THE CHILD OF THREE

The first meal at 7 a. m., or whenever he awakens, should consist of half an orange, milk, oat meal, grits, or any cereal, bread and butter. His second meal at eleven could include a glass of milk, or a little beef tea or chicken broth, with a biscuit.



Everyday dress and coat for little girl

The third meal at two to consist of a slice of turkey, chicken, mutton or beef, minced very fine, a baked potato with butter or gravy, bread and butter, and a simple dessert, such as junket, rice pudding, baked apple, etc. The fourth meal, to be given at 7 p. m., should include milk toast, or a glass of milk and a slice of bread.

DIET FOR CHILDREN OVER FOUR

The breakfast should consist of half an orange, milk, cereal and cream, bread and butter, and either eggs or chicken hash or fresh fish. At his midday dinner he should have clear soup, meat roasted or broiled, potatoes, baked or mashed, and as a second vegetable either spinach, stewed celery, cauliflower, hominy, plain macaroni, string beans, asparagus tops or fresh peas. For

food, and learns how to eat quietly, he is sure to suffer in more than one way, and to have his development materially retarded by a faulty digestion.

EATING BETWEEN MEALS

The rule that the wise mother never allows herself to break is the one which forbids any dainties between meals. A

liver and bacon. Cabbage, carrots, fried vegetables of any kind, onions, radishes, raw celery, lettuce, cucumbers, raw or cooked tomatoes, beets, egg plant and



Russian blouse dress of piqué with Irish insertion

dessert: Rice pudding, corn starch pudding, junket, baked or stewed apples, prune-pulp, sliced oranges, tapioca and apple and any stewed fresh fruit or simple pudding. His supper should consist of milk, weak cocoa, milk toast, bread and butter, stewed fruit.

QUANTITY

A healthy child may be allowed to satisfy his appetite at each meal, but he must be taught to masticate thoroughly and to eat slowly. This is one of the hardest lessons to teach the growing child, but unless he overcomes his natural tendency to bolt his



New style of navy blue serge coat with patent leather belt

lump of sugar, a candy, a biscuit at the wrong time, upsets the child's appetite completely and will not be allowed where the importance and the regularity of meal-time is appreciated. Even a piece of bread between meals should usually be forbidden. By having a strict rule of this kind the child comes to table hungry, and leaves it only after having partaken of a full meal. To take the edge off the appetite by a sweet of some kind does not allay real hunger, and the child will feel it later. Although unable to eat at the prescribed time, he will be faint with hunger before the next meal arrives unless by the importunity of an unwise parent he is able to again spoil his appetite by partaking of another surfeit meal.

ARTICLES FORBIDDEN CHILDREN

With few exceptions the following articles mentioned in the list given here may be withheld advantageously until the child is six or seven: Ham, pork, sausages, corned beef, dried beef, game, kidney, meat stews,

green corn. All nuts, candies, pies, tarts and pantry; hot bread and griddle cakes; sweet cakes, jellies and preserves. Tea, coffee, wine, beer and cider. All fruits that are out of season.

A FEW DIET RECIPES FOR THE GROWING CHILD

Baked Apple: Choose a large juicy apple. Pare and core. Bake until thoroughly soft, and then strain and sweeten.

Chicken Broth: Remove the skin and fat from a small chicken and chop it all up into small pieces—bones and all. Add salt. Add a quart of boiling water, cover and simmer for two hours. Then allow it to stand for one hour, still covered, after which strain through a sieve.

Blanc Mange: Gelatine ½ ounce, water ½ pint, cream 1 pint, white sugar 3 ounces, vanilla. Dissolve the gelatine in the water by means of heat. Whip the cream, sugar and vanilla together. While the gelatine solution is still warm pour in the cream and heat till quite stiff. Then pour into moulds.

Junket in Egg: Add two eggs, beaten to a froth and sweetened with 4 teaspoonfuls of sugar to the pint of milk. Curdle with essence of pepsin. Pour into cups.

MARIA SCOTT.



Pretty design for silk or muslin with lace bands



THE NEWEST THING IN FRENCH DESSOUS

FOR "FASHION DESCRIPTIONS," SEE PAGE 62



VERY ATTRACTIVE BOUDOIR FASHIONS

FOR "FASHION DESCRIPTIONS," SEE PAGE 62



ELABORATE EVENING TOILETTES IN THE LATEST MODE

FOR "FASHION DESCRIPTIONS," SEE PAGE 62

SEEN ON THE STAGE

Several of the Season's Non-Successful Plays Caused by Too Hurried Production—Rudolf Besier Has Two New Plays This Month—"The Jolly Bachelors" Is Really Jolly



IN the columns of the New York daily newspapers much has been written recently about the increase in the number of the city's theatres, and the falling off in the quality of plays written to keep

them open. Expressions of regret have been voiced, and justly, that in the scramble for dollars the theatrical managers are overlooking fundamental laws governing supply and demand, for not only is there difficulty in securing adequate dramatic material, but the available playwrights are being overworked to such an extent that proper results are practically impossible. When a playwright is given several orders to write plays which must be delivered before a certain date, it is a safe prediction that they will not be representative of his best work. For instance, to cite an example of this mushroom building of plays, Booth Tarkington and Harry Leon Wilson caught the popular fancy with "The Man From Home," a comedy without any remarkable qualities, but, nevertheless, clean cut and containing certain elements which caused it to remain in Chicago for one year, and to run in New York for the same length of time twelve months later. Nearly everyone interested in the theatre talked about William T. Hodge in this production, and as the daily, weekly and monthly publications gave much space to stories about what the authors and players were doing, or planned to do, it was natural that these two young men got many orders for new plays. Now it is possible to put together a good play in three, or even two months. Some very excellent ones have been written which did not take longer, and there are stories afloat that some have been prepared in a few weeks, but they are very much the exception, and none of them have this year fallen to the lot of the New York public.

And so it happens that in "Your Humble Servant," at the Garrick, Otis Skinner does not appear to advantage; that "Springtime," with Mable Taliaferro, went away some time ago, and that "Cameo Kirby" was rushed out of town a few days after it opened at the Hackett Theatre.

Augustus Thomas is one of the representative American playwrights who will not be hurried in his work, and some of the others who lack his ability should benefit by his example.

To the annual dinner of the Theatrical Managers' Association, held in New York a few evenings ago, Al. Hayman, who is one of the leading men in the Theatrical Syndicate, sent a letter in which he predicted financial disaster unless the craze for theatre building is stopped. Even the 4,500,000 people in this city, he said, cannot support more than three hundred performances of grand opera and dramatic presentations in twenty-nine first-class theatres, not to mention forty-eight houses of lesser importance, and five hundred small theatres and halls licensed to give moving picture and other entertainments.

In the last two years, and before the present one is over, we have had and will have for new playhouses, the New Theatre, the Maxine Elliott, the Gaiety, the Comedy, the Stuyvesant, the Deutsches (now the Plaza Music Hall), the Bronx, the Columbia and the Globe, Shubert, George M. Cohan's and Timothy Sullivan's theatres, the last four yet to be completed. Considering that within a few months some of the theatres which have been built but for a few years have been turned to other uses than those for which they were originally intended, the situation is serious for those who appear to be killing the goose that lays the golden egg.

"DON" AT THE NEW THEATRE

IN "Don," the most recent offering at The New Theatre, the management of this institution for the uplift of the drama has scored decisively, even though the work of Rudolf Besier is not one carrying the loftiest message imaginable. Although the play, as a play, lacks the first essential—action—and being a comedy, does not rise to heights of utmost dramatic possibility, it won approval through brightness of dialogue, faithful sketching of the various characters and a

tions, and each has much to say. Indeed, it is in the talk, which runs incessantly for three entire acts, that the play people are shown for precisely what they are, and the interest of the production maintained.

Stephen Bonnington, a full-fledged idealist, who is so irresponsible that he has been nicknamed *Don Quixote*, informs his relatives that he has chosen to run away with Elizabeth Thompsett, the youthful wife of an evangelist. Inasmuch as the poet's father, Canon Bonnington, his mother, Ann Sinclair—the girl to whom he is betrothed—and his future parents-in-law are all present when this information is conveyed, some confusion is caused and

treatment to which she is really entitled.

Matheson Lang, as *Stephen Bonnington*, the *Don*, played with unaffected simplicity, and E. M. Holland has rarely done better work than in the rôle of *Canon Bonnington*. Beverly Sitgreaves, as *Mrs. Sinclair*, who knew the world, was also above reproach, and her exact opposite, *Mrs. Bonnington*, received capable treatment by Harriet Otis Dellenbaugh. Louis Calvert, as the evangelist, Leah Bateman Hunter in the part of *Ann Sinclair*, and Thais Lawton as *Mrs. Thompsett* likewise did good work.

"OLIVE LATIMER'S HUSBAND"

THROUGHOUT one entire act, and part of another, at the Hackett Theatre a week ago last Friday, an audience sat impatient to know the contents of "the letter." "What do you suppose is in it?" whispered scores of spectators to wearied companions as they play moved lugubriously onward and others, catching the spirit which was in the air, picked the phrase up and repeated it. By the time the play was near its end—and there were moments when it seemed that it never would end—several people near the writer remarked, quite audibly, that if *Sir Charles Weyburn, M.D.*, did not read it pretty soon they would ask him to.

But *Sir Charles*, finally, cut the thread of suspense by doing what the author should have made him do long before—he read the letter, which, coming from *Sir Charles'* best friend, *Harry Latimer*, just before he died, told him he forgave *Sir Charles* and *Olive*, *Latimer's* wife, for having loved each other, and bid them be happy together, now that he was gone. For two acts *Olive* had thought the letter contained incriminating evidence against her.

Of course after that, even though *Olive* was scarcely flesh and blood and admitted that she practically murdered the man she had married against her will, it was the dramatic thing for her to send away *Sir Charles*, whom she had loved enough to commit the most serious indiscretion possible to woman. If her selfish mother, *Mrs. Mapleson-Finch*, hadn't sold her to *Harry Latimer*, as planters used to sell their slaves, the chances are that *Olive's* morals would have been vastly different. Considering the fact that her father was one of those contemptible rascals willing to sponge for their living upon the husbands of daughters, and that *Mrs. Mapleson-Finch* was one of those persons whose hearts are encrusted in a thick layer of ice, *Olive* might have been worse than she was without causing surprise to those knowing the family. And while there is much that might be said, it is hardly necessary to say anything more than that "Olive Latimer's Husband" is a mass of disgusting details. There is some interest in it due to its authorship, but the Rudolf Besier of this play is not the Besier who wrote the clever "Don," which made such a distinct impression recently at The New Theatre. "Olive Latimer's Husband" is soggy, lifeless and boring, and besides its gloom, its presentation is further burdened with a company of players who are not much above the amateur mark. Mary Lawton, as *Olive*; Sheldon Lewis in the rôle of *Sir Charles Weyburn*; Grant Stewart as *Colonel Mapleson-Finch*, a typical English cad and blunderer; Amelia Mayborn, playing the part of *Mrs. Mapleson-Finch*; Verner Clarges as *Dr. James Morpeth*, in whose care the letter from the dying Latimer was left with instructions that it was not to be given to *Sir Charles* until the stricken man was dead, and Harry Scarborough as *Berkeley Ogden*, were the principals, and although there were others, the less said of them the better. The one interesting figure in the play, who, however, never appeared, was *Harry Latimer*.



Ray Thompson, a clever equestrienne who is one of the circus features at the Hippodrome

highly admirable performance by every member in the cast. Moreover, the initial performances moved smoothly, without the mechanical hitches of previous "first efforts."

It is not often that spoken words satisfactorily take the place of "movement" on the stage, and if Besier wove his fabric with deliberate intent to substitute deft touches of verbiage for action, we must certainly accord to him an almost perfect command of the tools of his craft. The person who can hold the interest of such audiences as patronize the productions of The New Theatre by such means unquestionably shows cleverness that deserves high acknowledgment. In "Don" there are no puppets. Each character occupies a clearly defined place in the general situa-

tion, and each has much to say. Indeed, it is in the talk, which runs incessantly for three entire acts, that the play people are shown for precisely what they are, and the interest of the production maintained. Stephen Bonnington, a full-fledged idealist, who is so irresponsible that he has been nicknamed *Don Quixote*, informs his relatives that he has chosen to run away with Elizabeth Thompsett, the youthful wife of an evangelist. Inasmuch as the poet's father, Canon Bonnington, his mother, Ann Sinclair—the girl to whom he is betrothed—and his future parents-in-law are all present when this information is conveyed, some confusion is caused and

"THE JOLLY BACHELORS"

THE bachelors, who roamed incessantly about the stage of the Broadway Theatre during the first performances of New Year's latest musical comedy, were jolly enough to suit anyone, but the really clever members of the company were not the men, but the women.

Lionel Walsh, the cleverest by far of the three repudiators of the joys of home, is humorously droll and has some appreciation of the use of deftness as a helpful factor in scoring; but Norworth, who "gets through" solely on a reputation won on personality, and Walter Percival, who does not seem to realize that one can do too much, are not up to the mark of the production. However, because this musical comedy really is clever, and because every one figuring on the programme "fits in," one is inclined to overlook the shortcomings that are to be found in any new offering. Indeed it may be said that "The Jolly Bachelors" is one of the best of its kind that has been seen and heard here this season. Glen MacDonough has roused himself from the lethargic state in which he seems to have fallen lately, to write snappy lines and Raymond Hubbell, a Chicagoan, has composed a number of tuneful songs and several swinging choruses. Ned Weyburn, who staged the production, and Arthur Voegtlin and Melville Ellis, who designed the scenery and costumes, also contributed liberally to the success achieved.

"The Jolly Bachelors," upon which several audiences have set the seal of unqualified approval, is a clean, musical comedy, with much pictorial variety and an abundance of costumes. From the rise of the curtain until its final fall there is not a moment's inactivity. Song follows song, specialty crowds upon specialty, and chorus groupings and figures come and go with kaleidoscopic rapidity. Indeed, action, bustle, and activity seem to have been the watchwords of the producers, and to them everything else has been given a subordinate position.

Nora Bayes, whose popularity was abundantly proved on the opening night of this production, is described by the authors as *Astarita Vandergould*, an orphan heiress with ideas, ideals and a thirst for romance, but she is the same Nora Bayes we always have known—clever in her own way, admirably gowned, and capable of singing her songs in a manner that captivates her

hearers. If she cared to spend a little time to cultivate her gifts she might rise to heights which, under existing circumstances, she cannot possibly touch. Stella Mayhew, as *Veronica Verdigris Jackson*, "a

colored chorus lady," proved herself the finished artist of the cast, and although it was evident that she was "specializing," she was a tower of strength to the performance. Elizabeth Brice looked fetching as *Carola Gayley*, a society struggler, and Josephine Sadler, in the small part of *Lily Kraus*, ex-chambermaid at Revere College, was capital. Al Leech, recruited from vaudeville, except for an eccentric dance, illustrating, in an extremely amusing manner the efforts of an inebriate to climb a short flight of steps, could easily have been spared, but the others, including Robert L. Dailey, Billie Taylor, Nat Fields, Lew's brother, who was comical as *Ludwig*, a coat boy, Nellie Lynch, a clever dancer, Gertrude Vanderbilt and Topsy Siegrist, did well. Among the songs—some of them interpolated—which caught popular fancy and will be whistled for some time to come, were "Kelley"; "Tax the Bachelors"; "What Am I Going to Do to Make You Love Me"; "Stop Dat Rag"; "Come Along Mandy"; "Rosa, Rosetta" and "Young America."

PLAYHOUSE NOTES

CHARLES B. DILLINGHAM'S new theatre, The Globe, was formally opened on the evening of January 10th, with "The Old Town," by George Ade and Gustav Launders, in which Montgomery & Stone are starred. That it was a success for all will be duly chronicled. For the moment it is sufficient to say that Fred Stone did more remarkable things in the dancing line than ever and that "The Old Town" is likely to remain in its present home for weeks to come.

Otis Skinner, than whom the American stage has few players of equal ability, is now at the Garrick Theatre, where in "Your Humble Servant" he is giving a thorough example of finished acting in a play which has some good points mixed in with others not so good. A review will appear in the next number of *Vogue*.

"A Little Brother of the Rich," by Joseph Medill Patterson and Harriet Ford, which started bravely at Wallack's recently, struggled unsuccessfully to keep in the procession of plays appearing on Broadway, retiring after a two weeks' existence in favor of Paul Armstrong's new play, "Alias Jimmy Valentine" with H. B. Warner as star.

Tuesday evening last "The Next of Kin" took itself away from the Hudson Theatre and Anne Crawford Flexner's "A Lucky Star," with William Collier in the leading role came to take its place.

Another play which retired after vainly trying to do the impossible was "The Fires of Fate," Conan Doyle's play, which vanished from the Liberty Theatre last Saturday night. Last Monday "The Arcadians," another London musical comedy success, took possession of the house.

"The Barrier," with Theodore Roberts, was seen for the first time in New York a few evenings ago at the New Amsterdam Theatre. The Eugene W. Presbrey dramatization of Rex Beach's story is filled with thrilling episodes.

Maude Adams in "What Every Woman Knows" finished her engagement at the Empire Theatre last week and has been succeeded by Sir Charles Wyndham and Mary Moore in that delightful comedy, "The Mollusc," so well done last season by the same players.

At The New Theatre "Don," "The Nigger," and "The School for Scandal" have been the dramatic offerings for the last two weeks. Now that matters are becoming settled there the plays are moving with smoothness and marked improvement in every respect.

Lawrence Irving and Mabel Hackney, who have been appearing recently at the dainty Comedy Theatre in "The Affinity" ("The Incubus" last season when it was first done in New York), proved themselves to be quite as clever in this Frenchy little play as they did when they first appeared in it. Last Saturday however, it made way for "The Watcher," a modern drama in four acts with Percy Haswell, Catherine Countiss, Thurlow Bergen, Marion Ballou and John Emerson in the cast. The play will be reviewed later.

Marguerite Clark, whose popularity seems to be at its highest mark, is the star in one of the newest musical comedies now in New York, and which opened at Daly's Theatre a few evenings ago with snap and interest. "The King of Cadonia" is the title of the combined efforts of Frederick Lonsdale, Adrian Ross, M. E. Rourke and Sydney Jones. William E. Norris is the chief fun-maker.



One of the hitherto unpublished pictures of Viola Allen, who is now on a successful tour of Canada in "The White Sister"



Guy Bates Post as Philip Morrow and William McVey as Col. Knapp in "The Nigger," Edward Sheldon's powerful drama of southern life, which has been added to the New Theatre repertoire

VOGUE POINTS

SPECIAL care should be taken with one's underwear when thin blouses and gowns are worn. There is far too little attention paid to this point as one sees ugly misfits that are only too apparent through muslins and laces. It is a great mistake either to sew or pin shields directly in the sleeves of the waist, as they not only show but they eventually wear out the material. Put them into the corset cover or the top of a combination garment by means of a cap beneath held around the arm by an inch wide beading, threaded with ribbon, but without lace on the edge. Lace nicks out so soon in the laundry that it is far better not to use it at all.

When wearing gowns that are somewhat transparent on the shoulders there is a charming bit of lingerie that is quite unnoticeable beneath. This is a chemise cut straight across the top, and finished with a two-inch band of fine torchon or cluny lace. Nothing goes over the shoulders but bands of very pale pink ribbon.

Choose for your underwear a material that is substantial enough not to show the corsets through. Nainsook is too transparent unless a heavy quality is selected. Irish linen at from 30 to 40 cents the yard is excellent in weight, and will be found to give in the end far better wear than other fabrics.

Open work white stockings either in silk or cotton are not desirable except for wear in the evening. In the daytime with low shoes and ties choose a plain stocking with embroidered clocks or some floral or geometrical design.

Whatever other hats one may elect to have for spring and summer, the wise girl will surely have one simple model in black and white or natural and white combination. It is far the most useful of any, as it harmonizes with any gown, from a long frilly muslin to a shirt waist and skirt suit, and has nothing about it to fade.

The Oriental silks in white make lovely frocks and most useful ones, as the seashore dampness does not affect them. Russian blouse models in Rajah, Indio or Arab are very smart, with white silk braid, buttons of fancy ornaments as trimmings. Shirt waists also are most satisfactory in these materials.

A lovely scarf for white gowns is a length of filet net, two yards long, edged with fancy net lace two inches wide. There is nothing that gives better finish to a costume than a scarf gracefully draped on the shoulders.

Fitted bags to carry one's toilet articles are not considered complete unless covered with a black or tan mackintosh case, according to what leather is used. This proclaims it on sight as something different from an ordinary bag, and the leather will last a lifetime if thus protected.

White cotton crêpe is such a useful material for Southern wear, as it has substance enough to look

suitable on a cool day and yet is comfortable when the sun gets really hot. A skirt with three flounces is a pretty model for it, the blouse being made plain with deep cuffs and a wide flat collar of lace. A charming white serge suit has just been turned out for a woman going South. The skirt is tight fitting, without trimming and has a belt of the material. The coat is a conventional semi-fit, but out of the ordinary in its braid ornamentation. Straight bands of braid are put around the edge of cuffs and collars which are inset with white bengaline silk. Under the revers, slanting down toward bust and waist line are three double rows of braid folded over in a point where they terminate. As much again is left to fall back loose, also in points, from under the revers. The cuff has one of these points of braid hanging on the outside.

New pendants in what is known as the medal shape are the favorite trinket of smart women at the moment. As a rule they are in pearls and diamonds, sometimes diamonds with a cabochon sapphire or emerald at the center. The delicate openwork designs are lovely. For daytime wear they hang on black ribbon, or smarter still on black silk braid. In the evening they are attached to latticed chains of small pearls with diamond clasps.

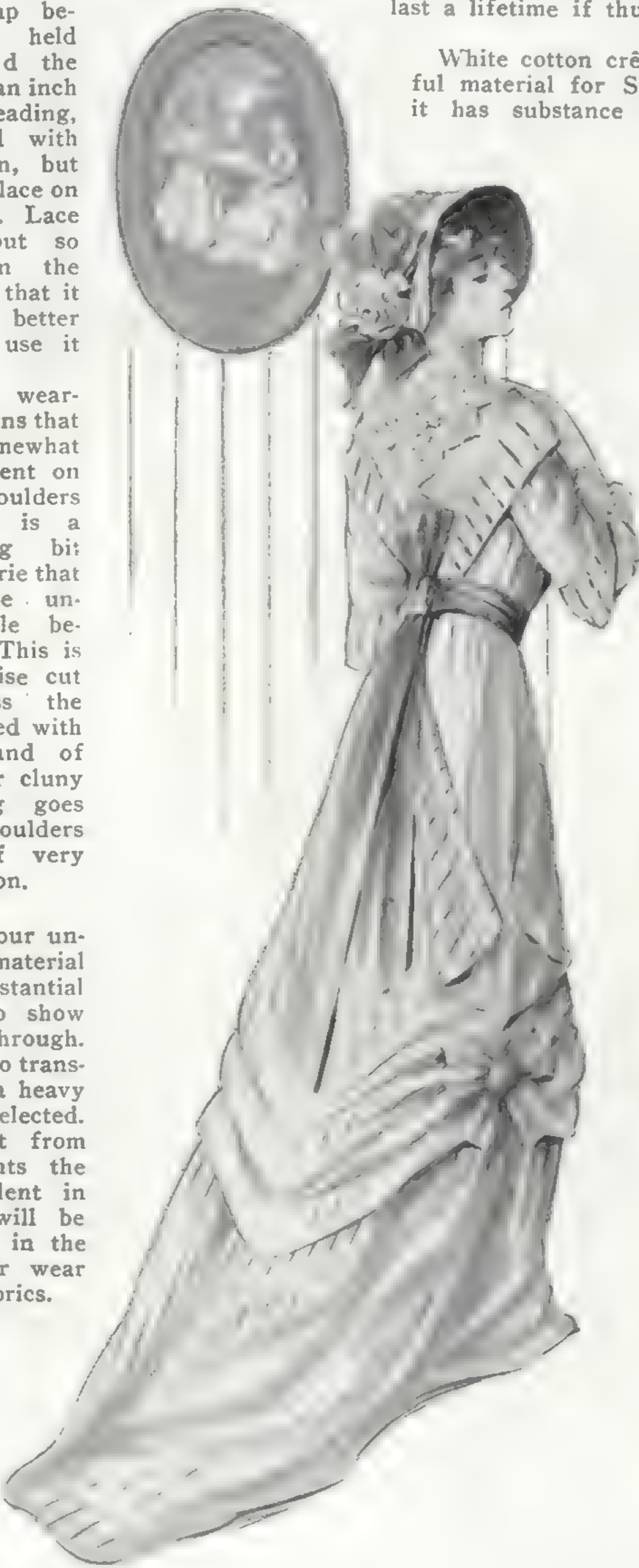
Natural color straw hats of fine weave are lovely with a great bow of white tulle or fine net. The bow must be well wired to keep it in place.



Gown of white pongee trimmed with Venise lace and coral embroidery



Evening wrap of corbeau blue satin embroidered in greenish, blueish and gold.



This quaint gown is a modification of the modes of 1850 revived in our present-day fashions. New spring silks are specially suited to this style of dress. This model is of satin striped silk. Bonnet of white leghorn



Afternoon gown of corded silk and self-toned soutache braiding



Gown of biscuit-colored cachemire de soie trimmed with Oriental embroidery



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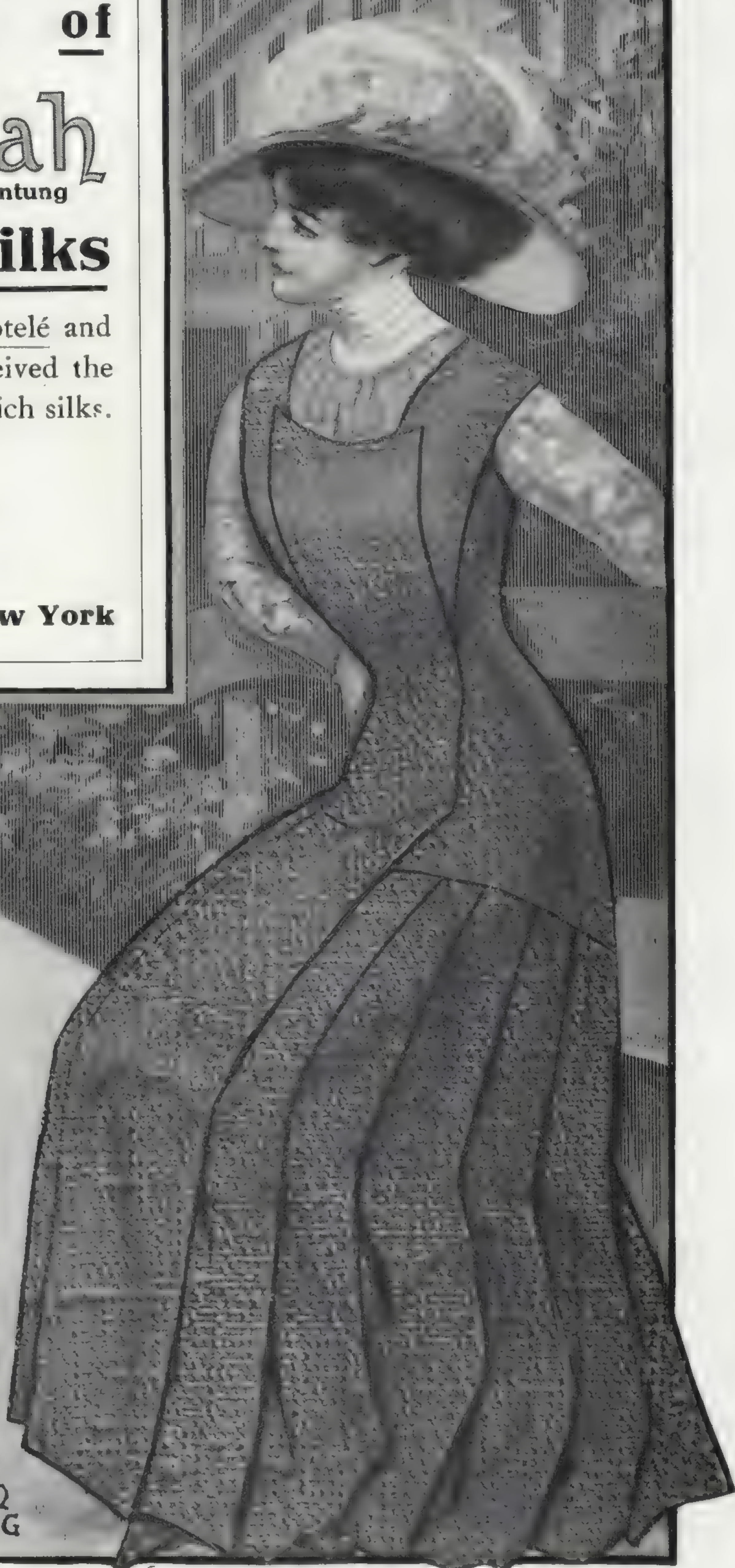
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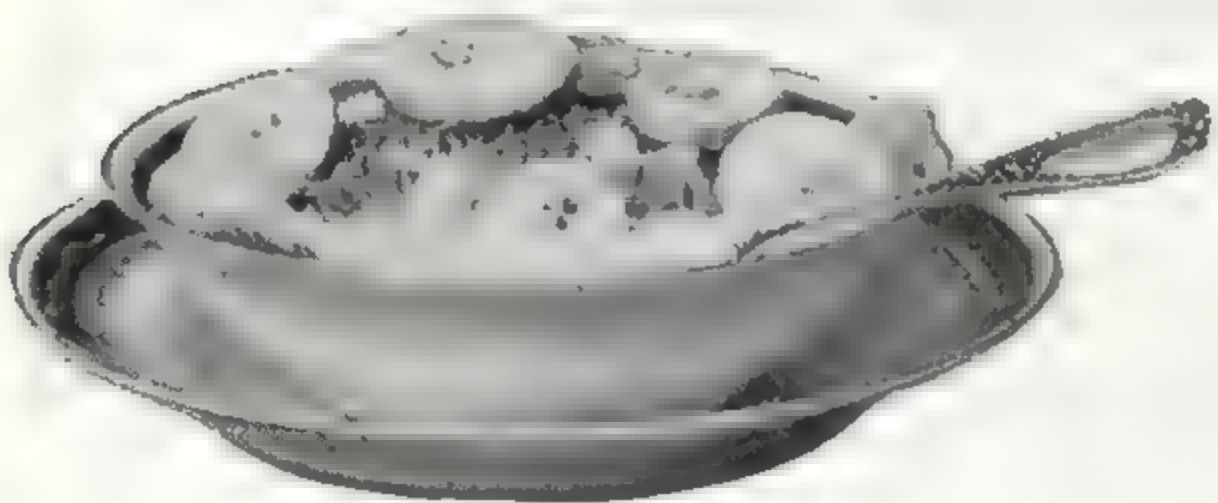
In Winter or Summer, for old or young, for invalids or athletes, for the outdoor man or the indoor man, for the young housekeeper or the experienced cook, the autocrat of the Breakfast table is

SHREDDED WHEAT BISCUIT

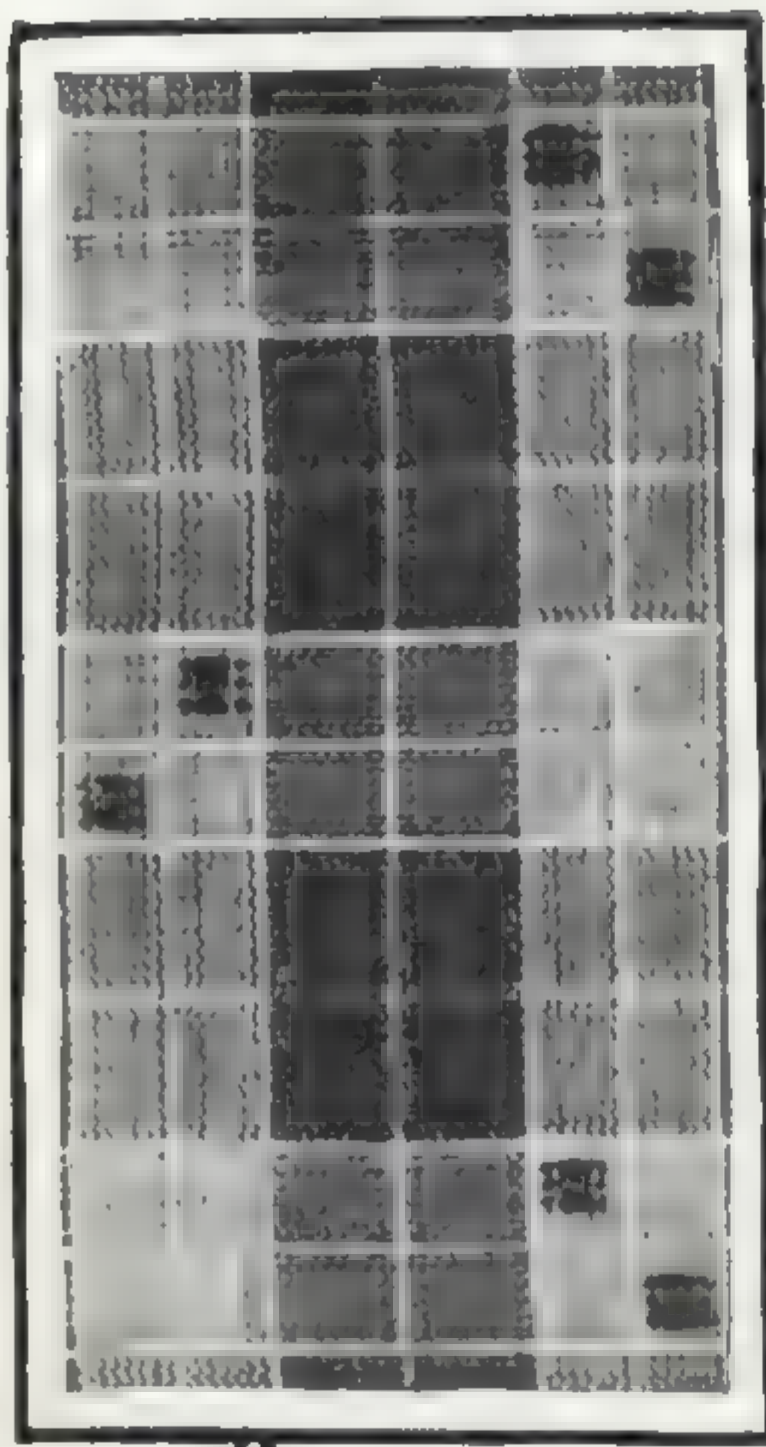
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For breakfast heat the Biscuit in the oven to restore crispness and pour hot milk over it, adding a little cream and a dash of salt.

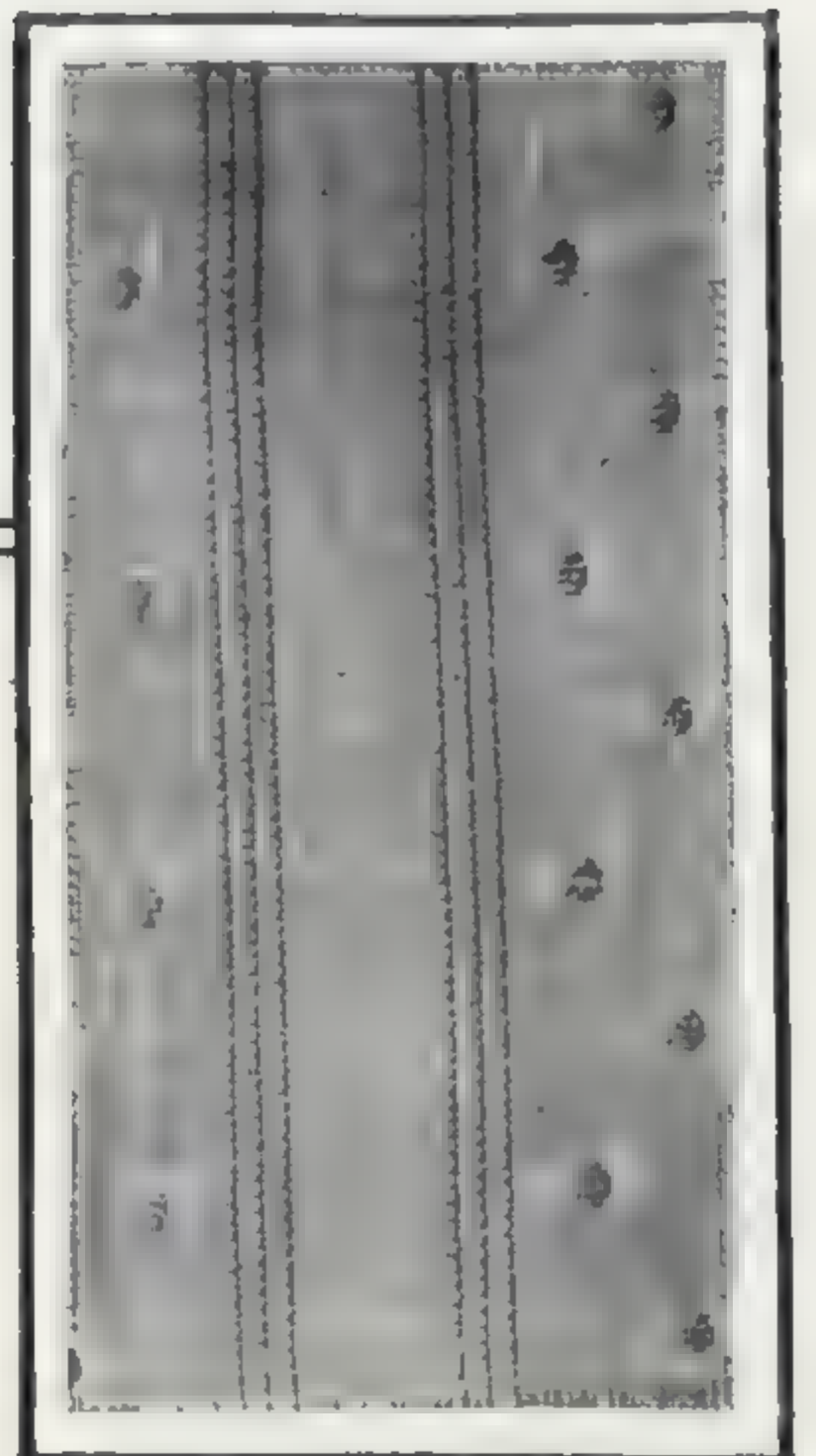
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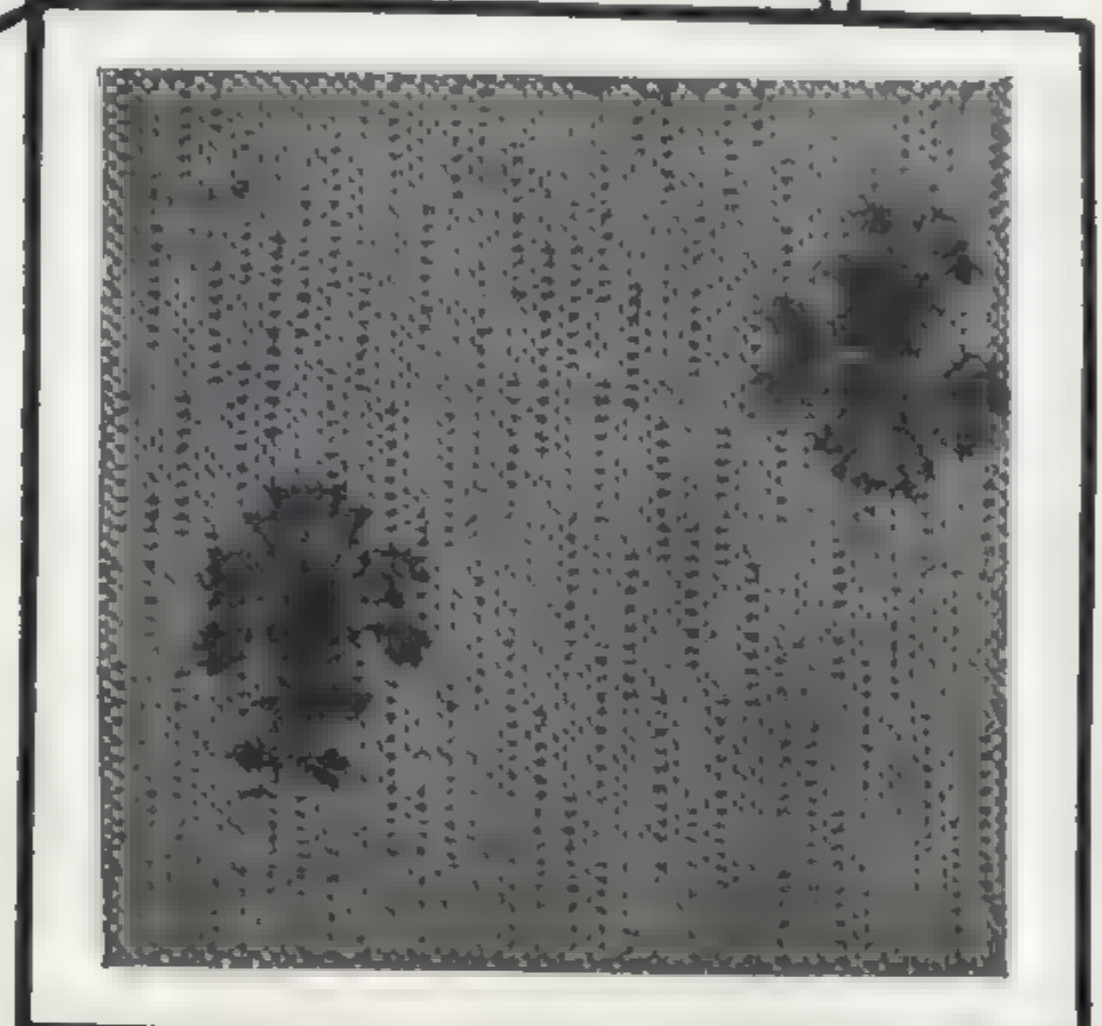
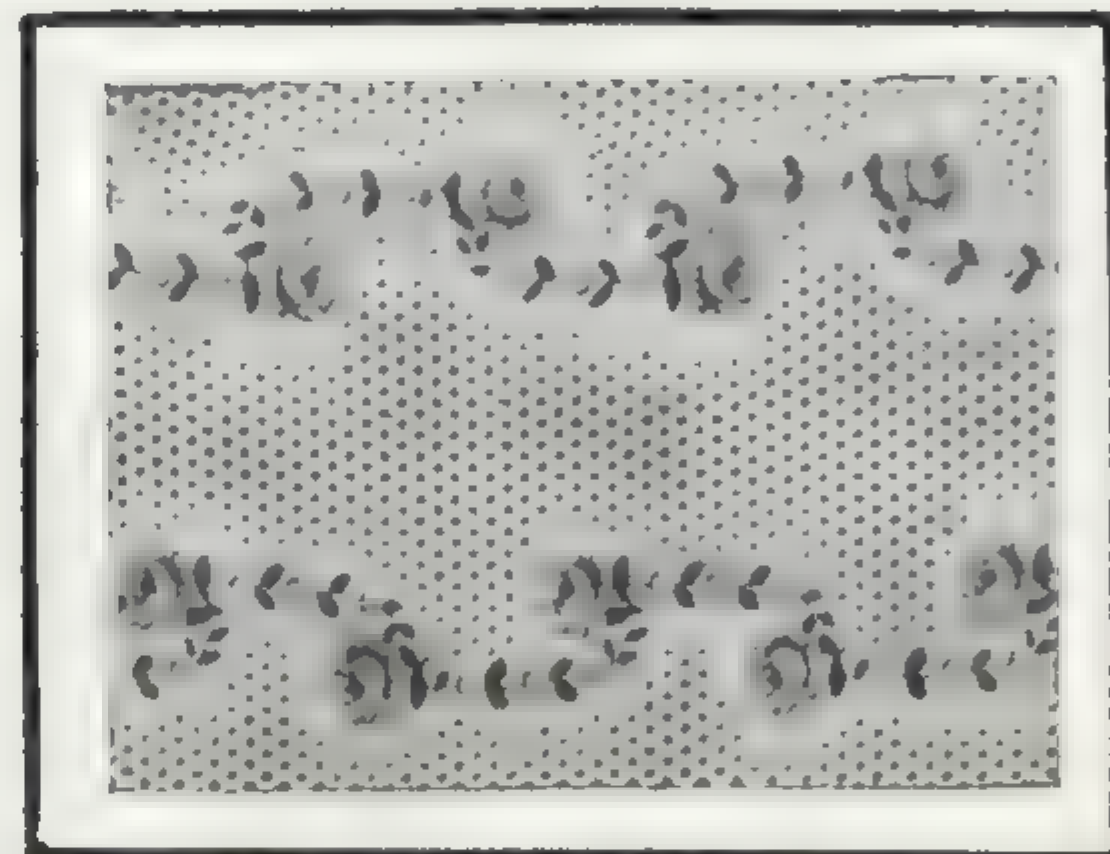
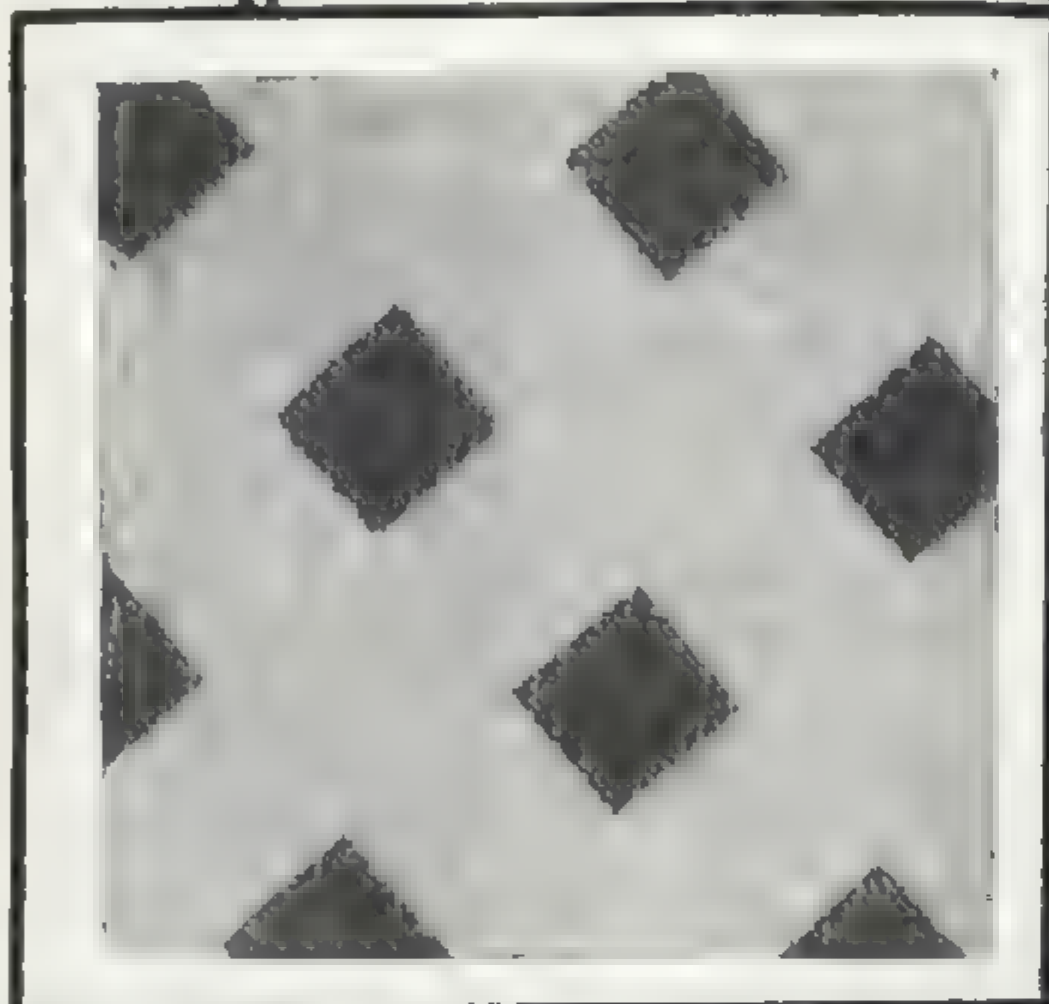
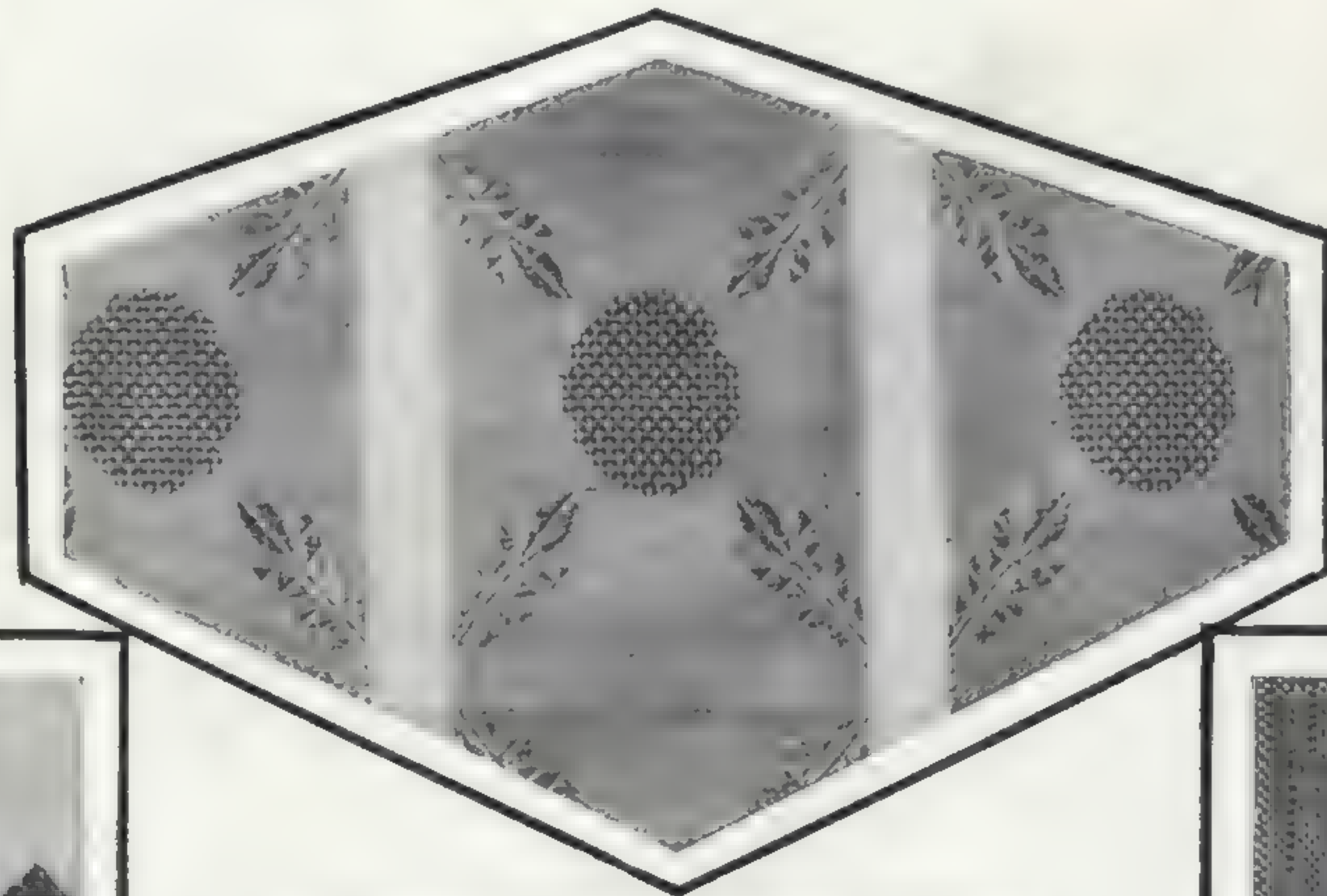
DIAPHANOUS SUMMER MUSLINS



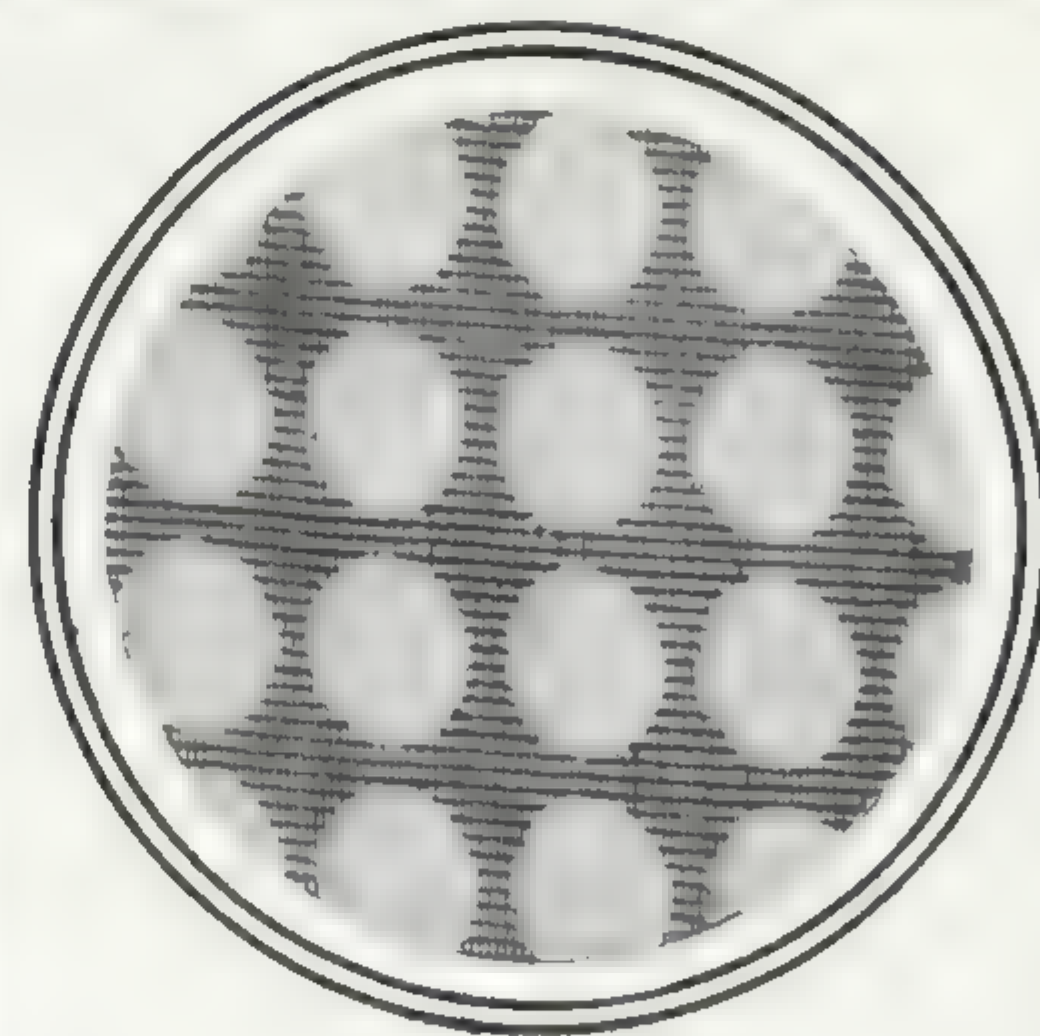
SILK ginghams, tissue de Nile, and French organdie, such as the four upper illustrations on this page show, are among the most exquisite of materials for the new style of summer frocks. The silk gingham with open mesh coin spots is especially charming.



THE French organdies are wonderfully dainty, the satin stripes forming large squares, with gracefully strewn clusters of flowers are particularly chic. Irish dimity is to have a revival in popularity; it is flowered in many quaint, old-fashioned designs.



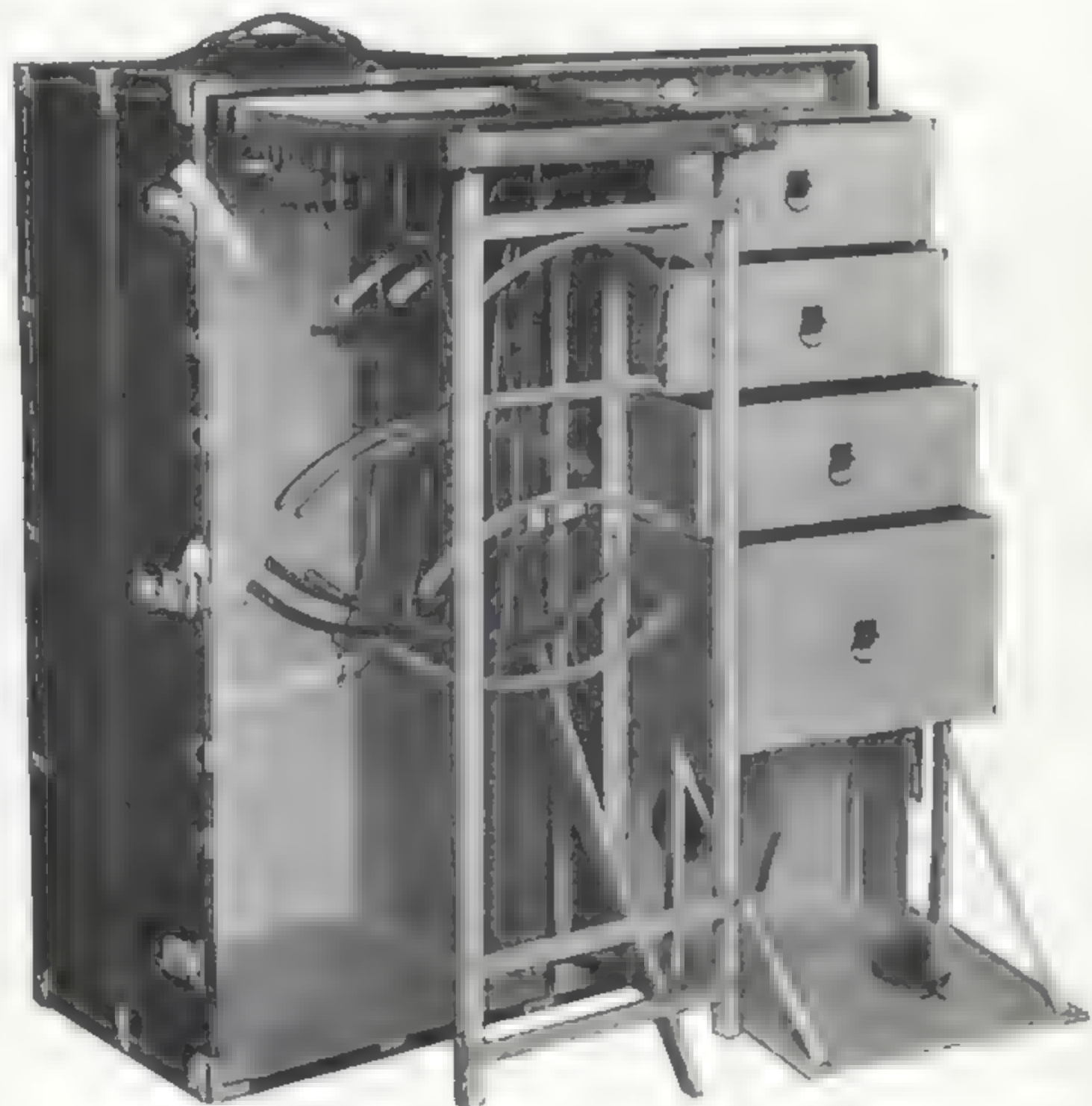
MARQUINETTE, in a cool shade of green, with the Paquin dot is more serviceable than muslin. The dot ranging in three sizes, is high in favor. A sample of the material is shown in the circle. In dimity, the tiny square of different colors is a favorite design. The simple patterns are good for morning frocks.



TAN silk batiste as shown above with its conventional design in soft colors, will be smart for street and afternoon dress. Mercerized French mulls with cross-bar designs and tiny flowers make up attractively for simple dinner or evening dresses. The colors are of the most delicate and flower-like shades.



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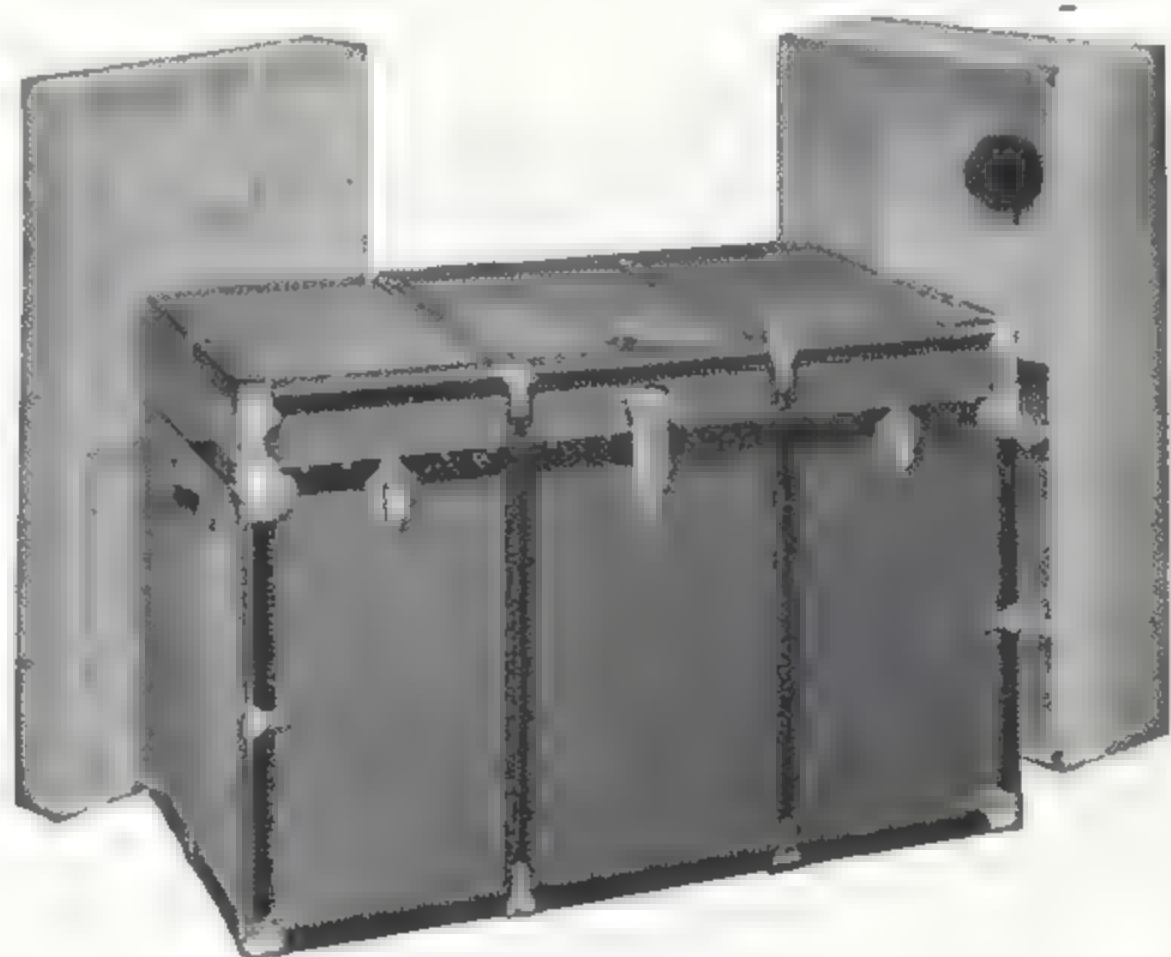
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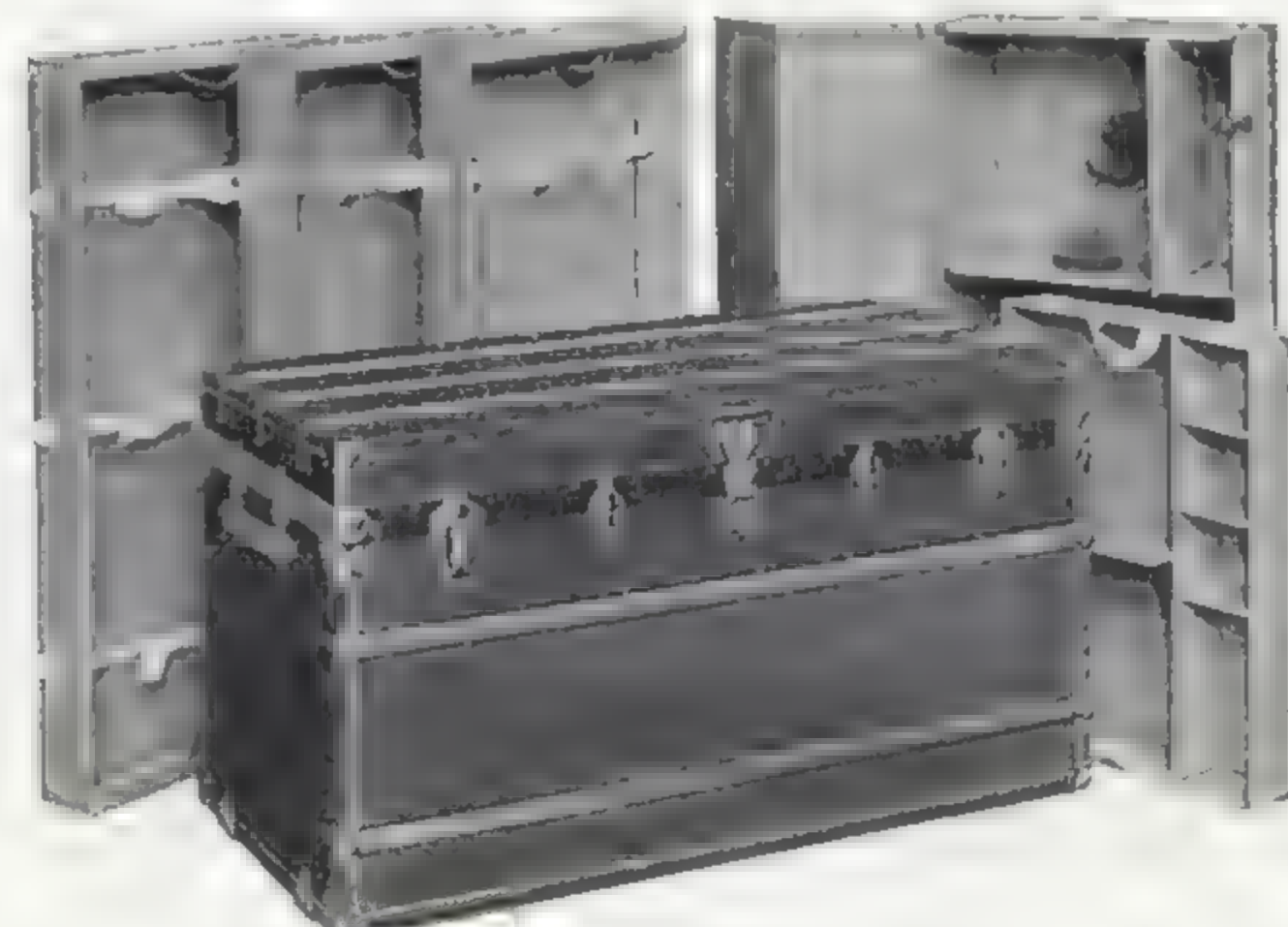
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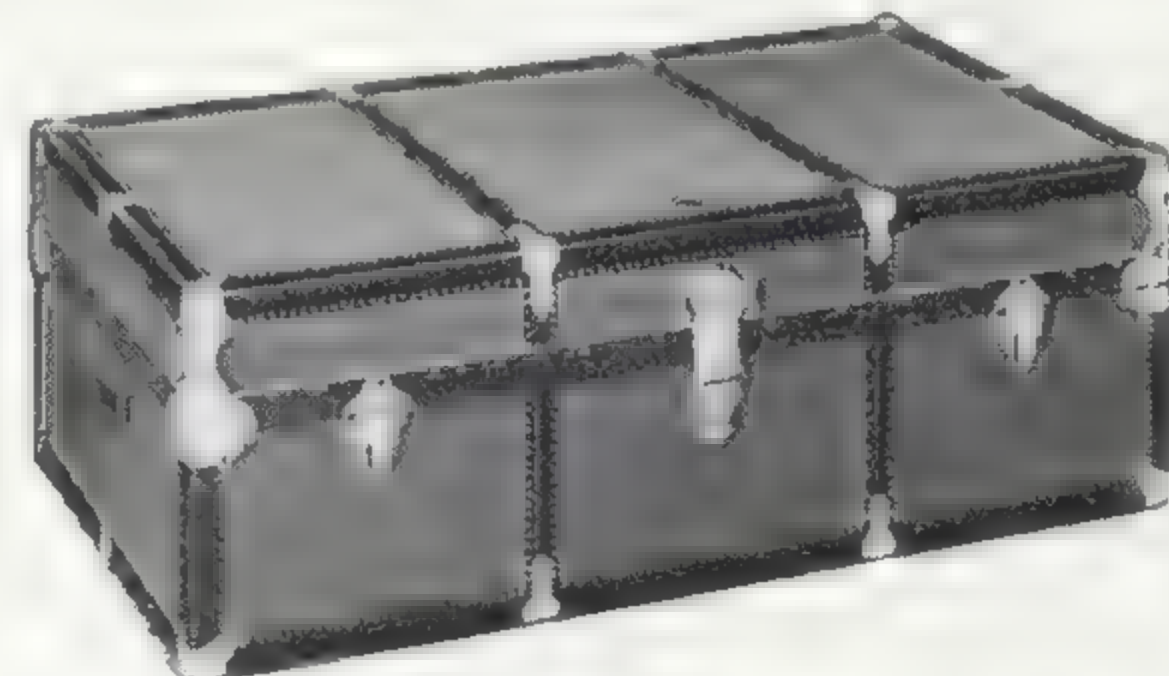
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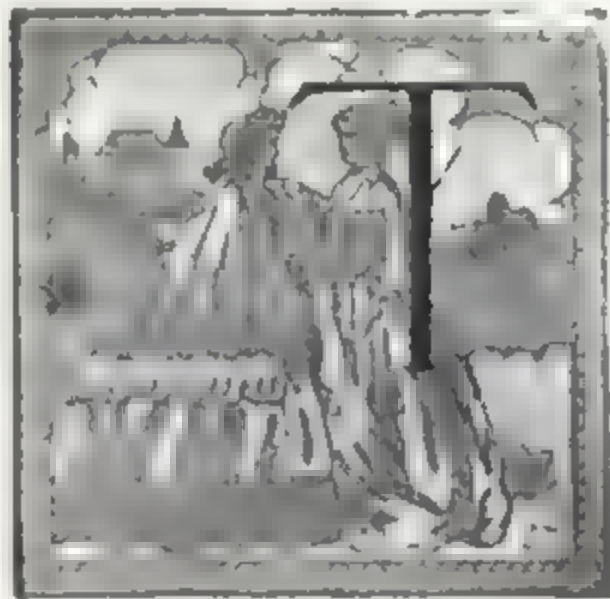
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FABRICS OF SPRING TIME IN LINEN AND COTTON AND SILK



THE first arrivals from the looms are fascinating in color and dainty printings, and many suggest Dolly Varden's days in the quaint and delicately gay bunches of flowers, and festooned vines of roses with true lovers' knots, or other ribbon effects, hovering between the looped ropes of pink or yellow prettiness. Linens are shown for tailored costumes in all shades, including white and black, and in hand loom weavings from foreign lands, the Dutch and Italian linens being particularly attractive. Besides which there are silk and linen suitings, linen reps of a very fine grain, and linen etamines, as well as fancy linen suitings and diagonal French linens; so the tailor-made girl is well looked after, and she can be smart in materials that are dyed in the yarn and will not change color.

She can also have a choice of shirtings in patterns like those worn by men, the materials being Madras, Japanese cotton crepe, Japanese hand-loom silk or any of the multitudinous varieties of crêpes of cotton, or silk and cotton mixtures; besides which neat percales come for the light weight golf dresses for warm days.

SHEER COTTON EFFECTS

In cottons a bewildering number of pretty, sheer effects are shown, first among them the diaphanous tulle, which are printed in charming all-over, or border designs, or in all-over designs with border to match. The voiles are fascinating, for many different meshes have been exploited, and some results are unusually lovely in their lacelike stripes or other fetching weaves. In silk and cotton much that is beautiful has been achieved, the exact appearance of an all-silk fabric being a prominent feature, and many superior qualities are claimed for the combination of the two threads, over those possessed singly by either.

NEW CRÊPE EFFECTS

One of the smartest effects in silk and cotton is the new glacé crêpon, or crêpon changeant, as it is also called, which is woven with a deep crimp, the fabric sheer and shimmering in colors that change with any move or fold into some indescribable and lovely hue, produced by the warp tint which differs in color from the weft. The following combinations are shown: Callot blue and fawn, lizard green and mauve, golden tan and mauve (very unusual), wood color and green, sea-blue and violet, and copper and lavender. These are 32 inches wide, and the price is \$1.00 the yard.

A double width French crêpe, of silk and cotton, with a crêpon crimp, and in a striped effect, has self-tone silk dots irregularly disposed on the alternate stripes which are woven a trifle heavier, those between being exquisitely sheer and like crêpe in appearance.

NEW SHADES AND MATERIALS

The colors are soft and clear, some of the newest shades, besides white, being sea weed green, golden ecru, and a saffron vieux rose. The width is 42 inches and the price \$2 the yard. Tuscan crêpe, which is another diaphanous silk and cotton crêpe, but in crêpe weave, resembles a crêpe chiffon so fine and sheer is the texture. This comes in colors, 32 inches wide at \$1.25 the yard; in an invisible check, in white, it is 27 inches wide, and \$1.35 the yard. With dots embroidered and a crêpon crimp, the width 32 inches, it is \$2.50 the yard, and the same price is asked for the plain crêpe weave in a 44-inch width when embroidered in spray or other designs, or striped.

A new effect is shown in oatmeal weave crêpe; this is 48 inches wide, and \$1.50 the yard. It slightly resembles sacking. Tuscan crêpe in even stripes, 42 inches wide, is \$1 a yard; with white silk stripe on colored ground, the width 42 inches, \$1.25 is asked, and with a hairline silk check

the price is \$1.35 for a 27-inch width. A Japanese cotton crêpe for shirtings, which is striped in clusters of combined colors, or else in single stripes on a white ground similar to Canton crêpe in weave and crisp firmness, is 31 inches wide and 75 cents a yard. Fine cotton crêpes for negligés, in unusual colors such as tea-rose and amber, are the same width and price.

HAIR-LINE SILKS AND FANCY CRÊPES

Bayadere silk and cotton French crêpes for afternoon frocks, in the new spring shades, in a 41 inch width, are \$1.75 the yard, in shadow stripes they are \$1.95 the yard, the width also 41 inches; and with a woven, self-tone dot in a 46-inch width they are \$1.58. With jacquard figures in silk on a silk and cotton sheer crêpe ground, the width 47 inches, the price is \$2.45 the yard. A very attractive novelty is a sheer French cotton crêpe, with fairly wide silk stripes which are alternately printed with a design in colors; the border in a solid color, the width is 36 inches, and the price is \$2.50. Still another has satin stripes, with crinkle crêpe stripes between, and the satin stripes are dotted and bordered in a color. This is 36 inches wide, the price \$2.25, and printed in mauve, dots, etc., is particularly pretty. An inexpensive cotton crepon, with white stripes evenly placed on pale, clear tinted grounds, is 38 cents a yard, the width 30 inches.

DIAPHANOUS TULLES FOR GOWNS

The tulle, which are in reality an exquisitely fine and diaphanous Brussels net, are a feature of the season for afternoon and evening frocks, and those printed in Paquin dots are extremely smart. This dot in size is between a small coin spot and a large pea, and is shown in color on white grounds, the dots close together; the width is 30 inches and the price 85 cents. Allover printed French tulle, in floral designs of pink and tawny yellow Dresden roses in interlacing festoons, with pale blue flowers peeping out among the delicate green foliage, which is emphasized by occasional black tracings, is \$2 a yard, the width 46 inches; many other lovely effects come in the same width for the same sum, an unusual one of pink rose clusters and grey ivy vines being well worth considering.

FANCY BORDERS NEW FEATURE

Bordered tulle 46 inches wide is also \$2 the yard and comes with Persian borders in the prettiest combinations of soft odd shades, having a wide hem allowed of a solid color best calculated to harmonize with the others. Some have small single designs to match a part of the border scattered through the top portion, and others are in floral design with sprays of flowers above.

Single width colored tulle printed in other shades of the color, with a few delicate bits of foliage to bring out the beauty of the effect, are 85 cents a yard, the width 30 inches. In the same line are others with floral designs in contrast.

PECHEUR NETS IN LOVELY TONES

Next in sheer effect are the pecheur nets, which have a double ring of white and a color interlaced on a very light, open mesh in single threads of the color forming a double crossbar. Coral, blue, green, lavender and other evening shades are delicately combined with white in these, the price \$1 per yard for a 27-inch width. A French cotton marquise of cobweb sheerness with Paquin dots in white on colored grounds is \$1.45 a yard, 47 inches wide; this comes in many colorings; and a grenadine voile, with ribbon effect stripes with colored vines of broché flowers is quaintly attractive at 58 cents the yard; width, 27 inches. This is like pineapple cloth in effect and will prove serviceable.

VOILES STILL POPULAR

Voiles are shown for wear at all times of day, the bordered effects being very fetching. One in particular, for afternoon wear, has an Egyptian floral design in black on a white ground, arranged to form narrow panels, with blunt pointed tops, outlined with black; stripes of black are continued across the width, the alternate ones broken

(Continued on page 56)

WINTER SPORTS



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chappings, chafings, red-
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PNEU FORM

YOU may sit at ease in an arm-chair or recline luxuriously on a couch and direct the fitting and draping of your gowns if you possess a Pneumatic Dress Form. If social or household duties interfere with visits to the *modiste*, send your Pneumatic Dress Form to represent you, select the material, determine the style and have the making directed by letter or telephone.

Artistic Gowns Without Fittings



Lining Inflated and ready for waists to be made over it.



Inflated Lining with Petticoat, Ready for Fitting Skirt.

Lining is fitted well down over the hips and gives their shape at the largest part (the last place the skirt touches).

When this lining is inflated and set on its stand at your skirt length, and has one of your petticoats on to give proper flare below the hips, your second self confronts you.

If one hip is higher or larger it will be so reproduced.

The "Pneu" Form is for the lady who prizes that subtle elegance which results only from garments that fit her figure and help mark her individuality.

You will appear to be moulded into a Princess gown if it is fitted and hung on the Pneumatic Dress Form.

The accompanying photo shows the proper way to turn a skirt up.

Society women appreciate this form because they need not remain at home for fittings while the maid alters their garments.

Ladies who have their dress-making done at home need not stand for hours, nor dress and undress forty times a day at the dressmaker's request to "Just let me try this once more, please."

An unbecoming or ill-fitting gown is easily transformed, and making over or altering becomes a pleasure, instead of a task.

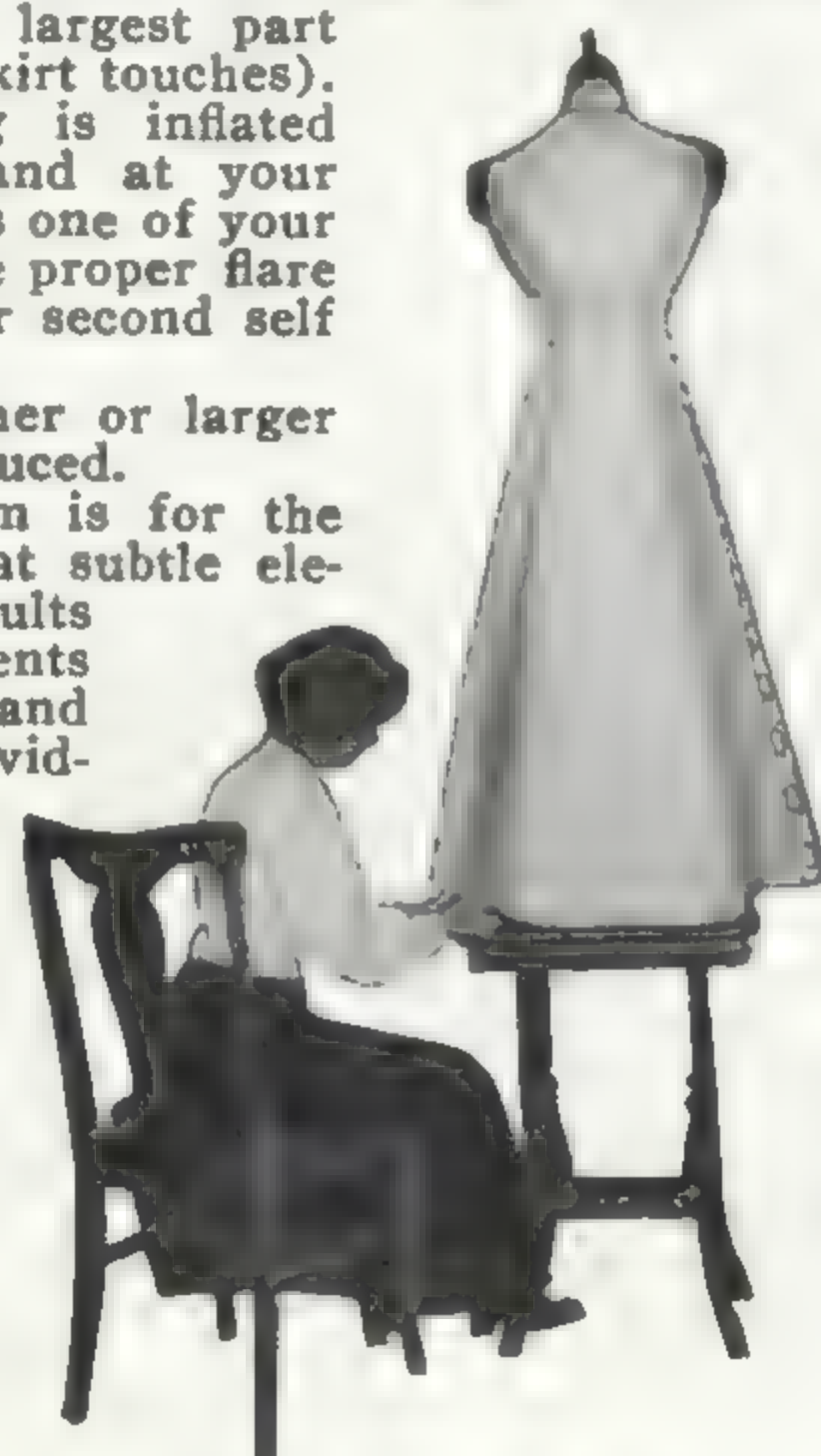
To reproduce exactly every individual peculiarity of your figure, all you need do is to have a muslin lining fitted (directly over your corset and without your skirts) down over hips, so as to obtain their exact shape.

Insert the deflated Pneumatic Form inside this lining and inflate until solid. Then adjust to proper skirt length, and put your petticoat on to give the correct flare to gown below hips. Your double now stands before you and your costume may be finished down to the smallest detail without the tiresome process of "trying on." You can literally "see yourself as others see you."

The same form may be used by any number of women; this is well illustrated by photos (see below) of linings inflated on the same size form. Care was taken not to select perfect figures, but ones that differed in every particular.

Skirts

All skirts that you have fitted and hung over the Pneumatic Dress Form will be perfectly satisfactory, because your muslin



Hanging your own skirt

Waists

You may make and complete the most elaborate waist without trying it on if muslin lining is fitted according to directions furnished with each Pneumatic Dress Form.

This lining, when inflated on the form, gives the exact size of your bust, waist, neck and arms, also the shape of the back, slope of the shoulders and any other peculiarity of your figure. If one shoulder is higher or larger the inflated lining will reproduce it. (See photo.)



Fitting your own back

The Pneumatic Dress Form

The Form may be inflated by using bicycle pump or by placing the lips to valve and blowing until it is as firm as desired. The latter method we find to be easier and quicker.

The Form is made to be pinned to, and there is little or no danger of puncturing the air chamber, as it is well protected by heavy muslin lining and silesia covers. Should a puncture occur, however, you may repair it in ten minutes by unbuttoning the cover and putting a patch over the hole (directions and materials sent with each Form).

When not in use let the air out and pack Form and stand rods in the box base (dimensions 12 1/4 x 14 1/4 x 4 ins. high), until wanted again, or the Form may be left inflated ready for use.

Even with several punctures the form will remain firm thirty minutes or more, as a very large amount of air must escape before it is necessary to reinflate.

After your gown is completed you can mend the form or unbutton it from base and send air chamber to us by registered mail.

We repair punctured form, free of charge for one year from date of purchase. Thereafter a charge of fifty cents is made for such repairs.

The air chamber is made of the best quality of specially prepared rubber cloth which does not deteriorate and will therefore last many years.

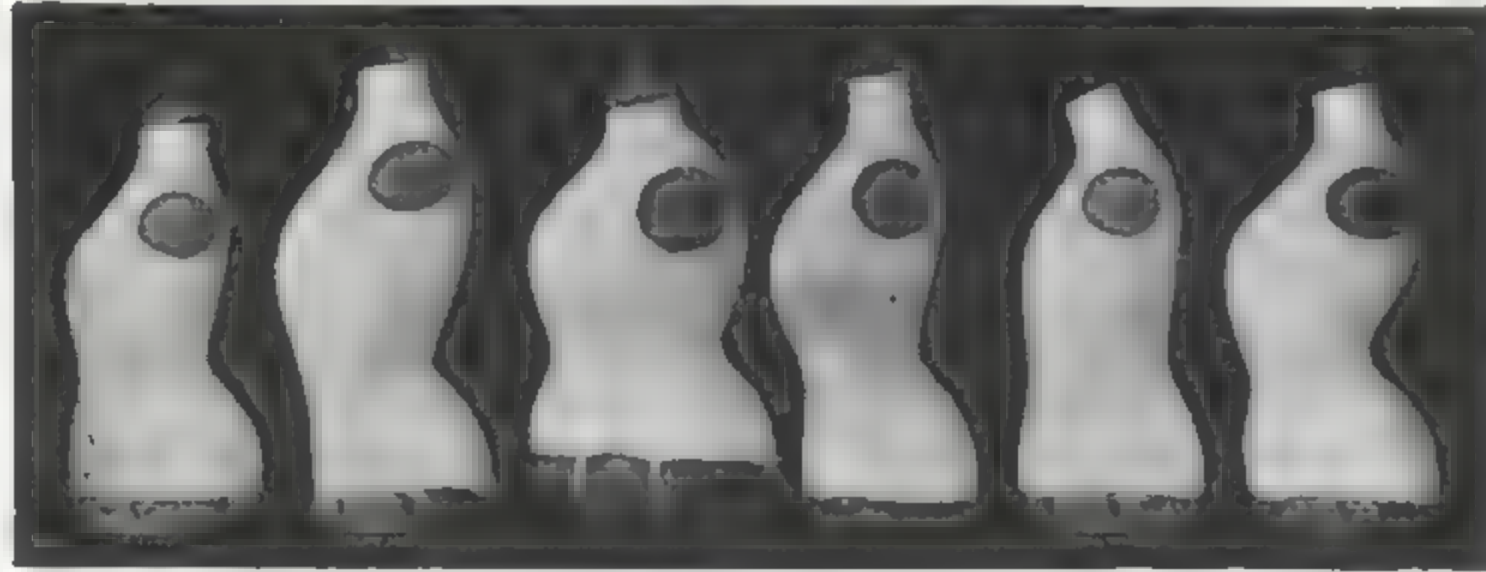
Over this air chamber is a heavy silesia cover which is buttoned to the bottom board. Write for Booklet, "C-16."



Form packed in Box Base

Special Custom Corsets Made to Order
\$10.00 up

ALL THESE LININGS ARE ON SAME SIZE FORM



Pneumatic Dress Form with Box Stand

Largest bust that may be used.	Largest hips that may be used.	Size	Price
34	37	34	\$12.00
38	41	38	12.50
42	45	42	13.00
46	49	46	13.50
50	53	50	14.00
54	57	54	18.00

To get bust measure, place tape around body over largest part of bust and up close to arms.

The forms will last years, therefore allow for increase in your figure, as form must be larger than largest lining you may wish to inflate.

The forms are made in several sizes for the following reasons: A lady of 36-inch bust measure has little use for a No. 50 form; a No. 38 would suit her needs much better.

Remember that the smallest lining (32, 34 or 36-inch bust) may be readily inflated on size No. 50.



Patented. Weight, 10 pounds

Pneumatic Dress Form without Box Stand

To those who wish the form for waists only:

PRICES AS FOLLOWS:

Largest bust that may be used.	Largest hips that may be used.	Size	Price
34	37	34	\$ 9.50
38	41	38	10.00
42	45	42	10.50
46	49	46	11.00
50	53	50	11.50
54	57	54	15.50

To get bust measure, place tape around body over largest part of bust and up close to arms.

The box stand may be obtained at any time upon payment of \$2.50.



Adjustable Pneumatic Arm

Put your fitted sleeve lining over it and inflate. Adjustable to any size and may be used for either right or left sleeve.

The Pneumatic Arm may be attached to the arm size of the Pneumatic Dress Form or may be used separately. See cut.

When not in use, collapse and pack in small box. Price \$5.00.



Patented.

Unbleached Muslin Linings

Cut to Measure and Basted. PRICE \$2.00. These linings are ready to be fitted for use on our Pneumatic Dress Form. If the following lining order blank is filled out accurately very little fitting will be necessary.

Lining Order Blank

NECK (At base of Collar).....
BUST (Loosely around largest part and close up to arms).....
WAIST (Snug).....HIPS (Snug).....
LENGTH OF BACK (Base of collar to natural waist).
TOP OF DARTS (Base of collar to center between breasts).
DIAGONAL (From base of collar at center front straight across figure to waist line at underarm seam).
Have you large abdomen or straight front?.....
Have you quick or gradual sloping hips?.....

Paper Lining Pattern, cut to measure. Price \$1.00. Fill out above blank

Form and Stand Order Blank

PNEU FORM CO., 322 Fifth Ave., New York City
Enclosed find \$..... in payment for One Pneumatic Form (—with—without) Stand. Size

Kindly forward same at once to address below.
M.....
(Please Write Name Clearly.)
No.....
(Street or Avenue.)
(City or Town and State.)
(C-16)

PNEU FORM COMPANY, 322 Fifth Avenue, NEW YORK
N. W. Cor. 32d Street

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The Dampness and Chill of
the Evening Ruins the
Complexion

Dr. T. Felix Gouraud's

Oriental Cream

Or Magical Beautifier

whitens, beautifies and pre-
serves the skin from these
damaging elements and gives
the real, natural bloom of
youth.

Price, \$1.50 per box

GOURAUD'S, ORIENTAL TOILET POWDER

An ideal toilet powder for
adults and infants, exquisitely
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Send 5c. in stamps for a book of
Gouraud's Oriental Beauty Leaves,
a handy little article of perfumed
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THE FABRICS OF SPRINGTIME IN LINEN AND COTTON AND SILK

(Continued from page 54)

by single flowers at intervals. On the black border band, white stripes continued the line of the black stripes in other parts; the price, \$1.50 a yard; width, 46 inches. Persian bordered white voiles with solid color hems, 5 inches wide, are \$2 a yard, and satin stripe voile, 47 inches wide, is \$1.45.

NOVELTY MESHES AND DESIGNS

Fancy mesh cotton voiles are in great variety, all of them pretty and some with borders. One in a fancy white grenadine mesh, has printed stripes in color, on which a dainty design shows in white; the border is in the color, and the width is 42 inches; price, \$2. Other grenadine mesh voiles with solid color stripes are embroidered in dots to match the stripes, or the white stripes between; these are 38 inches wide, and cost \$1.50 a yard. Allover embroidered white cotton voiles have small designs in color, the mesh very open; these are 36 inches wide, the price \$1.25; with stripes they are \$1.35.

LACE STRIPES ON VOILE

Lace stripe voiles with hair line stripes of color on white grounds are 42 inches wide, the price \$1, and lace mesh voiles with self-tone silk stripes, 42 inches wide, are \$1.50. Lace mesh voiles in solid color 46 inches wide are \$1.25. Sheer, fine voiles, with self-tone silk stripes, are 75 cents, the width 40 inches, and bayadere white voile in the same width, striped lengthwise in color (this stripe wide and divided in center by a narrow white stripe) is 85 cents a yard. Mode stripes on white a very stylish effect. A very sheer silk and cotton voile with chiffon finish, 27 inches wide, is 38 cents, and a cotton voile in checks, very sheer, and the check combinations smart, is 25 cents, the width 27 inches. A silk striped grenadine cotton voile printed with Persian roses on delicate grounds is 30 inches wide, the price 55 cents, and plain color voiles, 38 inches wide, are 65 cents. Voile esleure in solid colors or hairline stripes on colors, the range including light and dark effects, is 45 cents, the width 27 inches.

MUSLINS OF DAINTY DESIGNS

Sheer cotton goods mercerized French muslins are irresistibly cool and dainty in appearance and come in all over-designs or in stripes on white grounds; the width is 30 inches and the price 55 cents a yard. One of the darker and closely covered effects shows a huge dahlia, with white outlining the petals; this flower is stemless and one almost overlaps the other; it is printed in medium shades. Organdie is again much in evidence, some plain and some barred, with a very large open plaid in heavier weave. These are printed in oval rose wreathes forming wide stripes, the wreathes showing little blue dots at centers, and between the wreath stripes are others of blue in looped ribbon effect; the width is 32 inches and the price 55 cents. Another with marvelously graceful clusters of half-open roses is the same price, the width, however, 30 inches. French mercerized mull with irregular stripes of pin dots in color and wee Dresden roses that form a straggling Greek key design with their tiny stems and leaves, is 30 inches wide and 40 cents a yard.

DOTS, RINGS, TRIANGLES, DECORATE NEW FABRICS

Many other fascinating designs come also, the Paquin dot, rings and dots, and stripes, the price and width the same.

Flaxon cloth, 30 inches wide, with Paquin dots, is 18 cents a yard. Solid color silk mulls printed in floral effects and having jacquard designs, in self-tone, are 35 cents, the width 27 inches; and Irish dimities, 27 inches wide, are 25 cents a yard, some of the new printings being very lovely. A neat one is an emerald green diamond on a white ground, at well-spaced distances, and the Dresden and Dolly Varden prints are fascinating. Paquin dots are also shown, one in buff on white unusually good looking. A Burgundy dot is also smart.

DIMITIES AND GINGHAMS ARE STRIPED AND LATTICED

In the plain dimitie a deep medium grey must also be noted, as it is seldom seen. Silk gingham, with open work and jacquard designs, in a color combined with

white, are 32 inches wide, the price \$1 a yard. The colors are all attractive. A cross-bar silk gingham, white on colored ground, with open lattice coin spots and jacquard design, is \$1.25 a yard, the width 32 inches. With self-tone jacquard designs they are 85 cents. In silk batiste a new effect has been achieved, that of an Oriental silk, with short lengthwise lines giving a flecked appearance. This is printed with Persian flowers or other small designs in Persian colors, the ground a pale golden ecru or tan; the width is 27 inches and the price is 45 cents.

THE ORIENTAL SUGGESTION IN DESIGNS

A cotton and silk pongee with self-tone jacquard design, and extracted designs in white, is the same price and width. Mercerized cotton foulard, 27 inches wide, is 28 cents a yard, the designs very attractive. Tissue de Nile, which is a heavy Swiss muslin effect with colored and corded stripes on embroidered dots, is 27 inches wide, the price 25 cents. These are very good looking in the combinations of tan, black and white plaids. In the embroidered French batistes the designs are mostly open work, with a second design in solid effect; the ground, pastel colors. These are 46 inches wide and range from \$1.50 to \$1.75 in price.

EXQUISITE HAND-WOVEN LINENS

Sheer French handkerchief linen in color, very fine, ranging over nineteen tints, including black, is 32 inches wide, price 85 cents. Grass bleach hand-woven Dutch linen, the shade oyster white, in 40-inch width, costs from 65 cents to \$1.50 the yard, according to fineness. Italian linen, made on hand looms, and of the order of Dutch linen, heavy and firm, comes from Milan in many choice colors, also in oyster white. The width is 48 inches, and the prices are from 75 cents to \$1.50. Linens for suitings, 36 inches wide, are 50 cents a yard, 48 inches wide, 85 cents. Dress weight linen, 48 inches wide, are 65 cents. These come in all colors and in black.

REP AND LINEN IN NEW WEAVES

Tussor weave linen, which suggests the silk of the same weave, comes in twenty-four colors, dyed in the yarn as are the other linens mentioned, making the color permanent, and the width 48 inches. The price is \$1 a yard. Fine linen rep, especially for plaited skirts, is 27 inches wide, the price 55 cents. A full line of colors shown. Linen etamine, that will not pull at seams, 27 inches wide, is 75 cents; the color list is long. Diagonal French linen of very fine lustrous yarn, the width 48 inches, costs \$1.10; in this the raised wale has a silky appearance. The colors include buff, tea-green, amethyst in several shades, gobelin and tapestry greens, blues and tans, besides coral-rose and many other exquisite new tints. Linen and silk suiting, half of each combined, in round thread weave, comes in six plain colors and a black and white mixture. The width is 36 inches and the price \$2.

STRIPED AND MERCERIZED LINEN SUITINGS

Fancy linen suitings in black and white checks, stripes and pepper and salt effects, are 27 inches wide, the prices from 50 cents to \$1. Blue, green and tan, and a few other shades, are also shown. Still other new linens are the diagonal stripe suitings, the stripe mercerized; these are 27 inches wide, at 65 cents. Fine rib linen poplin, half cotton to prevent crushing, is the same width and price. Crêpe poplin, one-half linen, the other part cotton, is 75 cents in 27-inch width. This has a well-defined rib and a crêpy surface.

DOLLY VARDEN PRINTINGS

Poplin brilliant, which is half silk and half cotton, the width 40 inches, is particularly good; the price is \$2.25. Solid color French linen, 47 inches wide, is 58 cents. Wide wale French piqué in dark, medium, pale colors, and black or white, 31 inches wide, is \$1.25. French brilliant, with evenly flecked dots and Dolly Varden printings, the same width, is 45 cents. Printed handkerchief linen in conventional effects, 36 inches wide, is from 50 cents to \$1 a yard; and linen lawn, for which there is frequent demand, is 40 cents, the old-fashioned patterns of sprigs, dots and stripes shown.

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it is simply a pleasure. Sold by all the best trade. Prices \$2.50 to \$6.50.

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Are acknowledged the best the world over. Only the highest grades of materials, tested by our chemists, are allowed to enter into the same, and the blending is supervised by experts.

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Matchless *Kuyler's*

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WHAT THEY READ

WRITING THE SHORT STORY. A PRACTICAL HANDBOOK ON THE RISE, STRUCTURE, WRITING AND SALE OF THE MODERN SHORT STORY. By J. BERG ESENWEIN, A.M., LIT.D., EDITOR OF LIPPINCOTT'S MONTHLY MAGAZINE. HINDS, NOBLE & ELDRIDGE.

MR. ESENWEIN has written a valuable and comprehensive manual on a subject that ought to be of practically universal interest, for with the enormous vogue of the modern popular magazine, the market for the short-story has come to far exceed in importance that for any other kind of literary production. Nevertheless, while the demand for this type of fiction is, unquestionably, constantly increasing, the supply continues to be overwhelmingly in excess of what is actually needed. The reason for this, of course, is the obvious one that nearly everyone tries to write short-stories in these days, and while the bulk of the fiction published in the magazines is ephemeral and inconsequential enough, one may reasonably infer that the countless rejected offerings are infinitely inferior.

Probably not one in a hundred of the vast army of would-be authors realizes that the writing of a short-story is an art to be learned, unless, indeed, to cite modern instances, one happens to be born with the gift of a Kipling, an O. Henry or a Myra Kelly.

Mr. Esenwein, as the editor for many years of one of the oldest fiction magazines in this country, should be in a position to know something of the crudity and faulty technique of the average short-story of today. One of the most important features about his treatise is that it has been designed primarily as a text book, and, to quote from the author's foreword, "is peculiarly adapted to the needs of college and senior secondary school classes, as well as suited to inspire and guide the individual writer, amateur or professional, who wishes to improve his art. Its preparation has involved a critical examination of practically every great short-story now in print, and many thousands of manuscripts read in the course of editorial service."

This informing and scholarly treatise is divided into four parts which relate respectively to: "The Nature of the Short-Story; The Structure of the Short-Story; Preparation for Authorship, and The Manuscript and Its Market." An extra section is devoted to appendices, in which will be found "A Digest of Rhetorical Rules; a List of Books for a Fiction-Writer's Library; a List of One Hundred Representative Short-Stories; The Plots of Twenty Short-Stories; a General Index," etc.

HOW TO BE HAPPY THOUGH CIVIL: A BOOK ON MANNERS. CHARLES SCRIBNER'S SONS. \$1 NET. BY REV. E. J. HARDY, M.A., AUTHOR OF HOW TO BE HAPPY THOUGH MARRIED, ETC.

Mr. Hardy's "How to Be Happy Though Married" won him much fame twenty years ago, or more, and he has since written other successful books. His new volume is a little misleading in its sub-title, for it can hardly be called "A Book on Manners." It is rather a book containing some sane and kindly opinions as to the essentials of good manners, some warnings against common forms of bad manners, and a great many anecdotes, some of which are illustrative of manners, either good or bad, but perhaps most of which have no special reference to human deportment. Mr. Hardy's anecdotes are almost all good, and are usually well told, but very few of them are new and some of them are rather hackneyed. It is interesting to find him ascribing to a modern English worthy one of the few clever sayings usually ascribed to George Washington. The great Virginian cannot afford to lose any fame of this sort, though there is a touch of priggishness in the story that goes far toward reconciling us to the transfer. Mr. Hardy is very British, but his ideal of the gentleman is closely like that which two successive discussions in a New York paper have emphasized as the ideal obtaining in the United States. Few things in the book

are better than Chesterfield's quoted opinion that it is peculiarly the duty of a socially well-placed person to avoid aught that shall emphasize to servants and other supposed inferiors the disadvantages of their state. Surely there is no higher test of a gentleman than his anxiety to avoid emphasizing social distinctions in his contact with the less fortunate of the earth, just as there is no more offensive form of good manners than that which reminds worse mannered folk of their deficiencies. Mr. Hardy's book is entertaining, but by far the best part of it lies in its essential charity of tone.

MARTIN EDEN. By JACK LONDON, AUTHOR OF THE CALL OF THE WILD. WITH FRONTISPIECE BY THE KINNEYS. NEW YORK: THE MACMILLAN COMPANY. \$1.50.

Jack London's new story is doubtless in a remote way autobiographical, as, indeed, what story is not? The young author who to-day commands some thousands a year from complaisant publishers was not many years ago a crude boy, idling or working along the water front of San Francisco. He was never so crude, however, as his hero in this story, the untaught sailor of twenty who has an original and inquiring mind, a burning imagination, and a loyal soul. Martin falls in love with the woman exactly least fitted to be his mate, and the story is mainly of his struggle toward a successful literary career, and the girl's incapacity to sympathize with his ambition. Eden is a realist in literature, but an idealist in love, and it takes him a long time to discover the hopelessly conventional character of his sweetheart. Meanwhile, his reading and reasoning lead him toward a philosophic anarchism which the respectable folk with whom he is thrown curiously mistake for socialism. The book, however, is much less an anarchist pamphlet than Maurice Hewlett's new story, for Jack London is less concerned with Martin's philosophy than with his personal development. This he has painted with a fascinating realism that carries one sympathetically along. We love the whole-some, natural, unconventional man that Martin is pictured—his force, mental and physical, his surprising saneness and cleanliness, his generosity, sincerity, charity.

Of course Jack London cannot write a book without a few good fights in it, and in this one we have several. Two of these occur in magazine offices, and here, while all who know the lower strata of the publishing business will recognize a large element of truth in these two scenes, there is also a touch of farce. Indeed, after all the intensity of the book, the humor of the fight in which the athletic young editorial pirates completely do up Martin, throw him out of the office, and then invite him into the nearest saloon for a drink, is a relief to readers with an active and hungry sense of humor. The spanking of the cub reporter is a scene in somewhat the same vein.

Martin Eden marks an interesting psychological change in Jack London himself. His rebellion against the whimsical absurdities of our conventional society and against the ironic injustice of current economic conditions is less bitter, more philosophic, and if not more tolerant, more appreciative of the fact that things as they are must be set down as the result of human nature in its current state of development. Of course conventionally respectable society has times of escape from the deadly dullness that is its only phase in Jack London's story, and we may suspect that his San Francisco bohemians would turn out a little less subtle, brilliant and deep than they appear in these pages, as they would surely be uncomfortable companions for everyday existence.

In style the book is brilliant, with the facile power that the author has taught us to expect of his work. He has not yet, however, shaken off the obsession of Kipling's earlier style, and in his more intense moments, which are neither few nor brief, a straining for effect mars his work. At

(Continued on page 58)



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WHAT THEY READ

(Continued from page 57)

the same time there are lingering touches of the sophomoric and conventional that surprise the reader. "One arm seemed liable to brush against the books at the table," is an instance of this. The sentence, "He smoked a cigarette and listened to the bells of the peaked pagoda calling straw-sandaled devotees to worship," is of course inspired by Kipling's famous song about "The Road to Mandalay." "Pale crescent moons," by the way, do not "drift overhead," unless we are to call any moon short of fullness and not on the wane a crescent, which, indeed, it is, though not in popular conception.

All through this book, with its vivid power of the picturesque, there runs the author's habitual exaggeration, this over-stressing of sex, and the very immature implication that a few young men on the Pacific Coast have really created a notable literature, that their personal awakening to life is really a discovery for the human race. Perhaps it is well that we should each approach life in the spirit of discoverers, and certainly the only way to a characteristically American literature is through the attempt of many men to show life as they think they know it. The author was instinctively right in refusing to let us have anything from his hero's verse, but just as surely wrong in quoting with approval the anonymous lines of page 344, which are little more than an echo of some of the most cloyingly musical bits in "The Lady of Shallott."

THE FAITH OF HIS FATHERS. A STORY OF SOME IDEALISTS BY A. E. JACOMB. DODD, MEAD & CO. \$1.50.

This sombre, but truly remarkable and powerful story is said to have won a prize of 250 guineas recently offered by an English publisher for the best novel by an author who had never before published a book. The judges, among whom were such well-known critics as Andrew Lang and Clement Shorter, selected Mr. Jacomb's manuscript out of 155 that were submitted. The real hero of "The Faith of His Fathers" is middle-aged William Atkinson, religious to the point of bigotry and the head of a small family in an English manufacturing village. The story relates to the eternal and bitter struggle between the old and the new, as represented on the one hand by the stern, unyielding parent and on the other by the weak, wayward son and rebellious daughter. It is impossible at first to feel any sympathy whatever for the harsh, intolerant attitude of the non-conformist father towards his children. But towards the end, when the slowly developing tragedy of simple lives has reached its climax, and the elder Atkinson is brought face to face with the ruin of his dearest earthly hopes, then indeed does this victim of mistaken martyrdom become profoundly impressive in his sublime tenacity of faith. Almost can we hear Atkinson's words as he sits, Bible in hand, by the side of the mental and physical wreck of his beloved wife: "It was the Lord's will. I followed the truth, and I thank Him I had the strength."

RECENT FICTION

THE BACKWOODSMAN, by Charles G. D. Roberts (The Macmillan Company, \$1.50), is a volume of short stories and sketches dealing with the people of the Canadian wilds and the fringe of civilization that is ever dogging the wilderness. Mr. Roberts opens his book well with a dramatically told story of a hunter left without food in the winter wilds. Other stories deal with men in their fight with inanimate nature, with wild beasts and with one another. Occasionally the sketches are decidedly thin, as in the humorous bit entitled "From Buck to Bear and Back." No doubt Mr. Roberts acknowledges to himself that the happiest thing about this sketch is its title. The story of the girl's fight with the lynxes and her grandmother's miraculous recovery from rheumatism are both good of their kind. Better than either of these is "The Blackwater Pot," in which the author is pretty nearly at his best. "The Nest of Mallards" is a "nature story" pure and simple of the kind that Mr. Roberts does with sympathetic and sure touch. Some of the illustrations in this volume are quite unworthy of the text, and very few deserve unqualified praise.

"The Lilac Girl," by Ralph Henry Barbour, belongs to the series of illustrated romances specially designed by the pub-

lishers (J. B. Lippincott Co., \$2). The story, its background divided between Colorado and New Hampshire, is wholesome and breezy and will interest young readers of both sexes. The most attractive feature of the book is the page decorations by Edward Stratton Holloway, whose dainty little black and white drawings interspersed in the text are a positive delight to the eye. Mr. Clarence Underwood has contributed some rather conventional but extremely pretty illustrations in color. The cover bears an artistic design on a lilac background and the book is enclosed in a decorated box.

Hopkinson Smith surely erred in choosing for the title piece of his new volume, "Forty Minutes Late and Other Stories" (Scribners, \$1.50), the slight sketch which opens the book. Almost any other story in the book has greater weight and richer humor. "A List to Starboard," for example, has genuine stuff of character, and "Fiddles," while inferior to the sea tale, really holds and amuses the reader. "A Gentleman's Gentleman" is slight and somewhat overweighted with description, but entertaining. There are good descriptive touches in "The Parthenon By Way of Papendrecht." "The Man in High-Water Boots" is a rollicking sketch of painter life directed toward extolling the son of Ridgeway Knight. The best of these stories and sketches have much of Mr. Smith's characteristic vigor and unconventional ease, but several of them have the savor of work by a man a little too certain of his audience. S. M. Chase's illustrations are vigorous in composition and drawing, Mr. Smith's are uncommonly sweet in atmosphere.

LITERARY CHAT

IT is announced that the Macmillans have acquired the copyright of the late John Nichol's important work, "Tables of European History, Literature, Science and Art," and that the book has been brought down to the year 1909, and amended with a view of American history, literature and art. These tables furnish a means of rapid comparative examination of European history for seventeen centuries.

"The Art of Theatrical Make-up" by Cavendish Morton is an important addition to the literature of the theatre announced by The Macmillan Company.

Among recent announcements of the Scribners are the "Topical Pickwick" in two volumes with all the original illustrations and 250 others of persons and places pertinent to the text; "In Three Legations: Turin, Florence, The Hague," by Madame Charles De Bunsen (née Waddington); "George Meredith," a collection of early critiques upon the great English novelist compiled by Maurice Buxton Forman; the third volume of Charles Latham's elaborate work entitled "In English Homes"; a "Life of Madame DuBarry," by H. Noel Williams, and "The Birth of Modern Italy," being posthumous papers of Jessie White Mario giving inside views of the movement for Italian unity from 1830 to 1870.

The Sturgis and Walton Company of New York announces a rich and costly illustrated and decorated edition of Tennyson's "In Memoriam," "Short-Cut Philosophy," a book of wise saws and modern instances, by Albert William Macy, illustrated by Robert Gaston Herbert, and "Monday Morning and Other Poems" by James Oppenheim, which is not a comprehensive view of those who spend all the week's wages between two days, but a set of lyrics some of which are already favorably known to the public.

Some recent announcements of the Putnam are these: "The Mediterranean Cruise," by Bruce Millard, being an account with illustrations of the most important places usually visited on a favorite voyage; "Resources, an Interpretation of the Well-Rounded Life," by Stanton Davis Kirkham, who preaches that we should be less occupied with getting a living and more with just living; "The Ohio Country Between 1783 and 1815," by Charles Elihu Slocum, which is largely a military history of the region in the period between the Treaty of Paris and the close of the war of 1812; "The Mississippi River," by Julius Chambers, a new number in the series of American waterways; "Porfirio Diaz," by Jose F. Godoy, being a biography of the Mexican dictator by one of his own instruments.

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Illustration displays Mrs. Hubbard's Grecian Chin Strap. (See description below.)

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NO HARD covers or leather casings give bulk to the nicest little packet of toilet requisites I have seen for many a day. The contents are much the same as those carried in the usual vanity case—powder, rouge, a puff and mirror, but the manner of putting these articles up is novel and most convenient. The case is of chamois in a pretty smoke gray, bound with pink and finished at all edges with a fancy stitch of the same. The size is about two-and-a-half inches by eight and the thickness an inch or less, so it is easy to imagine what a comfortable little packet this is for stowing away in small space.

Opening the case, which is buttoned by a flap, a long mirror immediately meets the eye and in a pocket behind it a perforated powder pad is found (this being easily pulled out by a nice little handle of chamois) holding an excellent quality of flesh colored powder. On the other side are two more pockets set in the length of the case, one carrying a little box of rouge and the other the tiny puff by which it is to be applied. The whole makes an exceedingly nice little arrangement and costs \$1.50. The case alone is worth purchasing even if one has no use for the rouge or powder, since any other small toilet necessary may be so conveniently carried in the same space. Hair pins and pins, a tiny case of cold cream, court plaster or in fact any of a dozen similar odds and ends are quite as easily accommodated, and the case is delightfully pliable and pleasant to carry.

The fragrance of a bed of lilies of the valley has been imprisoned in one of the newest and most highly concentrated extracts yet distilled from this flower. The merest suspicion of a drop is quite sufficient to give all the perfume required, and the purchaser will soon learn to use it with great discretion since the concentration is astonishing, and more than a drop gives forth too powerful a fragrance. It comes in a tiny bottle closed with one of the long tapering stoppers used in the laboratories where it is made. An outside casing of wood, keeps every atom of perfume securely housed.

A delightful bath powder is selling for 25 cents a box, and like most preparations of the kind, is to be sprinkled into the water in order to soften and sweeten it with an agreeable perfume. I am told that it allays moisture, neutralizes the odors of the body and is a skin tonic as well as beautifier. In any case no one can deny that soft water makes soft hands and smooth skin, and this powder not only softens but perfumes and sweetens the water. It is both wholesome and refreshing, imparting a delicate balsamic odor that purifies and cleanses. A large size costs \$1 and is less expensive in the end since it holds five times the 25-cent size.

A method of reducing superfluous flesh has just been introduced which promises great things for those who suffer from the burden of excessive fat and yet find it almost impossible to adhere to the rigid diet and exercise generally prescribed. It is a pink cream to be rubbed into the skin until it is absorbed; it consists of a skillful combination of standard drugs which tend to destroy superfluous flesh through stimulating its absorption by the circulation and also through promoting increased perspiration locally. As the action is confined to the elimination of fat, no injury to the general condition is possible, and unlike medications to be taken internally it does not effect this reduction at the expense of fibre and normal tissue. Its action is upon the parts overlaid with layers of useless and harmful fat alone. This cream seems to offer a method of accomplishing its results without any inconvenience worth mentioning, and this fact alone will recommend it to those whose will is not sufficiently strong to carry them through strenuous treatments. The first effect is to overcome the tendency to increased stoutness. Every one knows the rapidity with which one gains in weight after undue fat has

once made its appearance, and how difficult it is to arrest the progress or start on the opposite tack. The next step requires more time and persistence to accomplish. Some fat is so firm and hard that many treatments will be required to dissipate it. However, I am assured that the change will be thorough after it once begins and that the fat will fairly melt away. A sufficient quantity of the cream for forty treatments with full directions will be sent for \$2.50.

Practical in the extreme is a little kit of shoe polishing preparation and implements selling for the small sum of 50 cents. It takes up very small space, keeps every requisite for shoe cleaning in one place, and more than all, offers the most satisfactory kind of a means to bring about a brilliant polish, which will last. Very little effort is required, as the work is accomplished with great speed, and nothing is included among the ingredients which can possibly harm the leather, since the paste is actually an aid in preventing it from cracking or becoming harsh. The kit includes a velvet pad, the paste and a polishing brush.

No one could help being prejudiced in favor of a cream as delightfully described as one I have in mind. The name combines roses and violets in a poetically suggestive manner, which makes it seem exactly the appropriate means of keeping a woman's dainty skin in perfect condition. The directions advise the dipping of a forefinger in the cream and then stirring the latter into smoothness on the palm of the other hand. This is to be applied to the face and rubbed in gently. The cream will thus be gradually absorbed, and after an application of warm water the face should be gently dried with a soft towel. The skin is then found to be thoroughly free from dirt or grease and delightfully refreshed. Price, 50 cents.

An electric curling iron for the hair is less widely known than its merits deserve and costs \$3.75. It can be attached to any lamp socket, heats quickly, uses no more current than an incandescent lamp, and will not get out of order. The heat comes from the inside and is evenly distributed over the surface of the iron from end to end.

Massage rollers, hair brushes and combs are also among the electrical improvements and conveniences, but for all these things it would be better to consult a little booklet prepared for the purpose by one of the best known firms of its kind in this country.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply and state page and date.]

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We list only one of the many modish Fall models. We would ask you to have your merchant fit you to just the right model for your individual figure. If **Lyra Corsets** are not obtainable in your vicinity, write direct to us. Shall we send our booklet showing a variety of styles?—no charge.

OTHER NEW MODELS \$5 to \$15

American Lady Corset Co.

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DETROIT

CHICAGO

FASHION DESCRIPTIONS

PAGE 25.

LEFT FIGURE—A suit of natural color linen trimmed with bands of self tone braiding. The skirt is made with a tunic effect, and the coat is single breasted. The revers are of ecru dotted foulard edged with a bias fold of pale blue silk. The hat is yellow straw with pale blue trimmings.

MIDDLE FIGURE—A golden color Austrian linen is used for this suit. The skirt is plaited, and the cutaway coat has a decided dip in the front. Stitched bands of the linen and brass buttons are used as trimming. The hat is of black straw with white wings.

RIGHT FIGURE—A three-piece suit of white linen with inserts of wide heavy white lace. The coat is long, rather loose, and cutaway in front. The hat is of dead white straw trimmed with large white velvet flowers which have yellow centres.

PAGE 29

LEFT FIGURE—Gown of plain dark blue foulard with buttons and trimmings of black moiré. The yoke is of ecru Irish lace. A dark blue hat trimmed with white willow plumes is worn with this gown.

MIDDLE FIGURE—Dress of amethyst serge cut and draped in a novel tunic effect. The yoke and cuffs are of tucked embroidered batiste. Hat of ecru straw with ecru trimmings is shown.

RIGHT FIGURE—This model of soft corded silk, is made in a modified Russian style. Small tucks form the fulness in the skirt. The bands are embroidered in soft Oriental colors and the yoke is of embroidered net. The hat is of pliable black straw with white wings.

PAGE 36.

UPPER LEFT—A hat of two different kinds of straw. The brim is of coarse old blue straw, while the crown and facing are of a black and white Yeddo plateau. A bow and band of old blue velvet form the trimming.

UPPER RIGHT—Tailored hat of rough Italian straw in a burnt orange color, turned up at the side with a large black velvet bow.

MIDDLE FIGURE—Large mushroom hat of white Leghorn with a soft crown of black velvet and an American beauty rose placed a little to the left side of the front.

LOWER LEFT—Smart model in ciel blue felt faced with natural hemp and trimmed with a swirl of pale blue silk and one natural quill.

LOWER RIGHT—Soft Leghorn hat trimmed with a ruche of shaded ribbon in mauve tones. A pastel rose holds up the brim on the left side.

PAGE 41.

These three shirtwaists are all made of fine white linen, cut in smart lines and smartly tailored. The sleeves are fairly small and have a stiff straight cuff which fastens with links. The backs are plain, but the fronts are tucked in various sized tucks, and small pearl buttons close the waist are the front. Detachable linen collars are the most suitable to wear with this style of waist.

PAGE 43.

LEFT FIGURE—This is a most attractive underskirt of soft pink satin, fitting rather high above the waist line, and with stitched satin bands over the shoulders to keep it in place. Small Marie Antoinette roses—embroidered in white and shaded pink—start from the front panel. Wreaths of these are placed at intervals and finish the pink silk fringe. The under flounce is of plaited pink chiffon.

MIDDLE FIGURE—White crêpe de chine combination—the bodice has pieces of tucked material with medallions of fine lace and insertion of valenciennes. The flounce is draped into the insertions and has soft satin bows at the top. Festoons of flowers, beautifully embroidered, add greatly to its charm. Two ruffles of valenciennes finish the bottom.

RIGHT FIGURE—Combination underbodice and skirt of linen. The front has small puffings and rows of valenciennes. Narrow ruffles finish the bottom of the skirt.

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LEFT FIGURE—Dressing gown of soft French flannel belted with a black satin

ribbon which ties loosely in the front. The neck is daintily finished with a pleated ruffle of white batiste which fastens under a small black satin bow. There are loose "angel" sleeves and smoked pearl buttons which trim.

MIDDLE FIGURE—Pink brocade and white lace are used for this dainty creation. It is cut on loose lines and then gathered together at the waist in front with pink ribbons which are slipped through embroidered eyelets. A boudoir cap of the same materials is worn with this déshabillé.

RIGHT FIGURE—Tea gown of cream chiffon with a draped tunic of pale blue satin embroidered in silver. A silver buckle is placed on the left shoulder and two large silver tassels weight the tunic at the bottom. White chiffon forms the long transparent sleeves and the yoke.

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LEFT FIGURE—Dinner gown of heavy brocade with a skirt border of white panne velvet and two flounces of broad cream lace are placed on the skirt. The bodice is gracefully draped with lace, and a hanging panel of brocade, which is headed by a white rose and finished with a light jade ring, hanging from the front of the corsage.

MIDDLE FIGURE—Lovely gown of lotus blue chiffon velvet with gracefully draped tunic effect which closes on the side with a jewelled button. The left side of the corsage is formed of embroidered brocade and there is a tablier of the same.

RIGHT FIGURE—Model in white chiffon and black satin. The tabliers are caught in near the bottom with a crescent shaped piece of gold embroidery and gold trims the bodice also. The sleeves and tucker are of white chiffon embroidered with a fine gold thread.

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LEFT FIGURE—Quaint frock of organdie with a draped bodice and three-flounce skirt. The organdie is white, printed in pink roses with a border of pale blue. Ribbons of blue tie at the elbow and around the waist. The hat is a white Leghorn with pink roses and blue ribbon.

MIDDLE FIGURE—Pretty model of white chiffon with a fine black silk stripe. The skirt is of an even length and very full, and the belt is a broad, girdle effect that forms a point at the front. Tiny frills of plaited chiffon are used as trimming.

RIGHT FIGURE—Another quaint model in dotted net, with a bodice in coat effect of mauve silk. Four flounces of lace trim the skirt. An embroidered silk shawl is draped on the left arm.

THE ARTS IN PRISON

MRS. AMIGH, matron of the Women's Industrial Prison at Geneva, Ill., has written a most informing article for *Hampton's Magazine*, in which she embodies some results of her years of study and observation. Although woman contributes only 5.5 per cent. of the total number of convicts in American prisons, owing to her hysterical tendency she is more desperate in her offences when at large, and more difficult to manage when in custody than the male convict. For convenience in discussing them women convicts are divided by the matron-author into three classes: dependents, defectives and delinquents. Dependents are those who have been without homes—reared haphazard, or at the hand of charity, without the restraining parental influence. Defectives are born below the normal in body and mind, the number among women being much greater than would be supposed, and it is the opinion of the observer, based on her extensive experience, that the child of a drunken father or mother is nearly always defective mentally, morally or physically, or all three. Delinquents comprise those who go astray because of temptation, necessity, conditions or ignorance, and of the 800 women convicts at Geneva 90 per cent. come from broken up homes, or from no homes, their parents having being divorced, or separated, or else never married. There are more than 100 prisons and reformatories in the United States exclusively for women. Moral regeneration has been found to be possible with most of the women committed to this matron's charge, and she has a system of arousing their interest in music and in things beautiful and good that appears to develop them ethically.

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ANSWERS TO CORRESPONDENTS

FEES

ANY reader can obtain from Vogue an answer to any question as follows:

- (1) Addresses will be sent by mail without charge and as promptly as possible, provided that self-addressed stamped envelope accompanies request.
- (2) Answers to questions of limited length and unlimited as to time of answer, will be published in Vogue at its convenience without charge.
- (3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents to each question.
- (4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, \$2.00.

CLOTHES AND COMFORT—EQUIPMENT FOR SOUTHERN CRUISE (TO F. F. D.)

PLEASE tell me what would be a proper wardrobe for myself and my thirteen-year-old daughter to take on a thirty days cruise to the West Indies and Panama. As so much of the time is spent on board the boat I should like suggestions as to any little comforts for stateroom use.

Ans.—On these de luxe pleasure cruises to the West Indies and the Mediterranean, it is necessary to dress well. To begin with, you will find an innovation trunk a great saving of space and trouble. There is one made especially for steamer use which holds six gowns, one or two small hats, and several pairs of shoes. It also contains a bureau tray for your small articles, and if you take another small trunk you can leave this tray out and thus make room for more gowns. Then take two steamer trunks for your extra clothes and those of your little girl.

Except for the first two days out and the last two days on your return, you will not need warm clothes. Take one three-piece suit with a pretty toque or hat to wear on to the steamer and off again. With this suit you can also wear white lingerie blouses. Then have a white serge tailor gown with which the lingerie blouses may also be worn.

Take a white linen princess gown and coat, a foulard, two lingerie gowns, one cut with a small square or V neck, and one or two evening gowns for special occasions. Two or three straw hats, some separate linen skirts and the usual accessories, white shoes, a parasol, a dark chiffon veil, bath robe and slippers, etc. A rain coat, a long white lamb's wool, or one of the Queen's coats. You will need the same clothes for this trip as you would for six weeks at a good hotel in August. It is best to have all but your lingerie gowns, the foulard and evening gown which are for dinner wear, made walking length, as when landing at the various places short gowns are much more serviceable.

The staterooms of steamers are so well fitted that the things that used to be necessary for a voyage are no longer so. We advise, however, a light steamer rug, a small soft pillow with a leather or silk case, which can be used in your room or on deck. For gloves, select white and tan chambray, as they can be easily washed and are always clean.

Your little girl, if not very large for her age, may wear a Peter Thompson sailor suit with a long blue coat to wear over it, and a simple toque of blue. This she can wear on and off the steamer. Then she should have six frocks—four of linen in tan, blue, red or any becoming color; two of light wool or silk and four white dresses for dinner wear. Two or three simple straw hats, white and tan shoes and stockings, the necessary underclothes, and a bath robe and slippers. Also a white serge or other light weight coat.

If your daughter is tall, a gown with a coat to match of serge or cheviot would be prettier than a sailor suit to travel in. You might also substitute a white serge gown for one of the linens and have a coat to match it.

INFORMAL EVENING DRESS FOR MEN (TO MCM.)

Please state the correct dress for a man at informal evening card parties and calls.

Ans.—The correct dress for informal evening card parties and calls is full evening dress with white waistcoat, white tie, patent leather shoes, etc. Or in other words, the same dress that one would wear on formal occasions.

This, however, is the strict rule, and whether or not one may infringe it depends upon how well one knows the people to whose house one may be going and upon how informal the occasion may be. Upon

RULES

- (A) The right to decline to answer is in all cases reserved to Vogue.
- (B) The writer's full name and address must accompany all questions asked of Vogue.
- (C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.
- (D) Correspondents will please write on one side of their letter paper only.
- (E) When so requested by the correspondent neither name, initials, nor address will be published, provided a pseudonym is given as a substitute to identify the reply.

VOGUE MUST DECLINE, WITHOUT FURTHER NOTICE, TO ANSWER ALL QUESTIONS WHEN THE ABOVE RULES ARE NOT COMPLIED WITH.

very informal occasions where one knows the people well, dinner coats (Tuxedo) are frequently worn, and with them one may wear a gray waistcoat and gray tie instead of the older fashion black waistcoat.

HAT FOR FULL DRESS WEAR (TO A. P.)

Kindly inform me which hat is better form for a man to wear to evening entertainments when accompanying women in evening dress; silk or opera hat?

Ans.—While the silk and opera hat are both correct for evening concerts, theatres, etc., the latter has not been as much worn during the last few years as formerly. However, it is strictly correct and perhaps the best rule is to wear it to places of public entertainment where the hat must be carried or placed in a public coat room, and the high silk hat to places of private entertainment.

AFTERNOON CLUB TEA (TO ROCHESTER)

I should like suggestions for a suitable menu for an afternoon tea to be given to a Southern club.

Ans.—At the tea you anticipate giving, if you serve a good punch, tea, sandwiches, cakes and bon-bons, these would be all that is necessary, unless you wish to use this more elaborate menu:

Bouillon	Chicken salad
Pate de foie gras and caviar sandwiches	Sweetbread patties and peas
Cakes	Ices
Chocolate	Punch
	Tea

COLONIAL HOUSE DECORATION (TO J. M.)

Will Vogue kindly tell me how to curtail the windows of a simple colonial house? Are sash curtains used and should they be the same in all windows? I have some fine embroidered sash curtains; also some net curtains which I should like to use if correct to do so. Kindly advise me how to curtail the following rooms:

Reception Room.—French écu paper, white wood, rosewood furniture upholstered in raspberry plush. What sort of a rug should I have in this room, 16x13? Three windows, two in swell front, one west.

Living Room.—Grass linen, gold in tone, white paint, mahogany furniture; three windows, two in swell front, one east.

Dining Room.—Opens from living room; Eltonbury paper, rich yellow, striped to plate rail, plain above; white paint; two vast windows, one north. Should the fixtures be brass or iron?

Hall.—Shadowy design on wall paper, green, gray and gold. What should portières be into living and reception room?

Any suggestions for bedroom curtains of inexpensive materials will be acceptable. In fact, I do not want expensive materials for portières. The house is medium size, and all my furniture very good. My taste is for quiet tones.

Ans.—In colonial houses the most appropriate curtains are simple nets, muslins or scrims hanging from the top of the casing to the sill, with an over drapery of cretonne, silk or velour, according to the style of the room. Often a valance is used, when either curtain or over drapery is to be pushed each way from the window. Sash curtains are not colonial. The sill curtains should not be looped back to the window frame, but should fall in straight natural folds, while the over-drapery or long, outside hangings must be draped back and held in place, as seen on page 567, Vogue, October 9.

Reception Room.—A flat face curtain of net with a simple lace design should be hung against the window, with an over drapery of soft silk to match the plush of the furniture.

Instead of a large rug in the reception room, why not use several small Oriental rugs of the right color scheme? If you prefer a large rug, the so-called "Caledonian rugs" come in soft unusual colors and good designs. They can be had of any good decorator.

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Irish Crochet lace bow, jabot, Dutch collar, coat collar, cuffs, jacket coat?

Limerick lace, Carrickmacross, Duchesse, Point, Princess Louise, Irish Point, Rose Point, Point Applique, Brussels Point, Burano, Venetian?

Antique lace, authenticated?

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Your lace appraised, altered, made over into a modern shape, freshened, cleaned, mended?

A warm wrap of wool knitted or crocheted, sweater, breakfast sacque, bed wrap, afghan, cap, slippers?

Threads in silk, linen, cotton or wools?

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Patrons living at a distance may be assured of satisfaction, ordering by post.

Living Room.—Try to find a material called "Sundour" in the trade. If you cannot find it, we can give you the name of a decorator who can supply it. It comes in a clear rich yellow that would be charming in your room. In hanging it, use the single curtain—no net face curtain—and let it hang on rods without a valance, as simple a treatment as possible.

Dining Room.—As this room opens into the living room, you can use the same curtains with good effect. Either brass or iron fixtures are correct. The choice is a matter of taste and convenience. If you decide on iron, be sure to have every fixture simple to the point of severity. Ornate iron is usually bad taste. Brass fixtures were considered "better form" by colonial housewives.

Hall.—Between the hall and living room, hang a double-faced velours of old gold. Between the hall and reception room match the old gold in single-faced velours, and face with silk or velours to match the plush of the furniture. The velours need not be very expensive. There are several novelties like "Bungalow" velours that would suit your purpose admirably.

(Continued on page 68.)

AS SEEN BY HIM

(Continued from page 26)

and some others whose parents come from Northern cities.

REAL SOUTHERNERS AND OTHERS

In New York and in London society, of late years, Southern women have played a conspicuous rôle, though the true Southern gentlewoman sometimes has cause to shudder when she meets certain people who claim to have come from the South, and to be representative of it. Indeed, society in the South really is quite a problem. There are women and men bearing old and historic names—household words in Virginia, in the Carolinas, and further South—who are victims of the terrible poverty and depression that existed in their respective States just after the Civil War, and who were forced to live practically in want for years, without any possible means of keeping in touch with progress and education. Some of the men, in fact one may say almost the flower of them, left their small towns and came to the great cities, but the women had not that advantage, and many of them for absolute protection were obliged to marry far beneath their station, or to become the wives of men who were "shiftless." Naturally there are many honorable exceptions to this condition, but I explain it in this way to show how some Southern people have dropped behind. You find the same thing in New York, where a number of the descendants of those who were once brilliant stars in metropolitan society, now live in comparative poverty—married, some of them, to the descendants of persons who were among the "nobodies" in the days when their own parents and grandparents were among the Knickerbockers.

And, moreover, as a humorous evening newspaper observed apropos of the playing of "Dixie," and the shouting and applauding thereat—a proceeding which to-day always ruffles a true Southerner, just as much as the rendering by brass bands of "Marching Through Georgia" used to annoy the late General Sherman—that those who show the most enthusiasm more likely come from Norfolk street, New York, than from Norfolk, Va.

ALL THE WORLD IS MUCH THE SAME

Nice people are nice people all over the world. I have sometimes noticed a little difference in local customs, but the general standard is the same. Perhaps, if it were not, we might have a little more variety in life. When I read that in Augusta or Savannah, Georgia, President Taft was offered fried chicken and mint juleps for breakfast, I knew at once that his hosts must have come from the North. The late Ward McAllister, whatever criticism might now exist against some of his opinions, was, so to speak, a society Moses in New York. He came from Savannah and in "Society As I Have Found It" he gives us a picture of entertainments held in that city in the days of his grandparents, and of dinners and dances in other Southern communities in the latter part of the eighteenth century, which were much like those of this era, except for a few modern alterations. The entire cuisine was French, and the guests were Huguenots or refugees from the negro uprisings in the West Indies, or from the Reign of Terror. In New York, entertaining has gone through a series of revolutions. It was Dutch and English in turn, and a little heavy, solid

and satisfying, but Mr. McAllister introduced the lighter Gallic touch. I am also out of patience with Professor Charles Zubelin, late of the Chicago University, who recently lectured on the "Dynamic West" at the Waldorf, in the course arranged by Miss Anne Morgan, and attended by the most fashionable women in New York. He is quoted as making a wide social distinction, as to certain general observances in the society of both sections, between the West and the East, but in fact there is none. One finds the same cultivated people doing exactly the same thing everywhere. Clubs are all alike; dinners are served in just the same way, with, perhaps, now and then a local delicacy introduced; and there is generally an irritating reproduction of New York, and London, and Paris. In New Orleans, the Boston Club, where a form of bridge was first played, antedates the Union in New York by four years, and in Charleston Southern belles and beaux danced at the St. Cecilia assemblies almost a century before the Patriarchs came into existence here. After the Revolution New York society underwent a tremendous change. Philadelphia and Boston sneered at it a bit, but as the city became a metropolis all sections of the country contributed to make it the center of the fashionable world on this hemisphere. Sixty years ago it was a young woman from New Orleans who created a veritable sensation by appearing in a proscenium box at the Astor Place Opera House in evening attire, yet who would now venture to wear a hat or a bonnet in the sacred parterre of the Metropolitan?

PLACES AND SOME REMINISCENCES

But to return to the South. Aiken is another stop in the trip, and there one finds a veritable Meadowbrook colony. Jekyll Island is a club paradise for wealthy New Yorkers and others from the East and middle West. Many have shooting estates in the Carolinas, and all through the mountain and pinelands of this part of the country are resorts for those who seek refuge from the cold. And so on to Florida, and the gorgeous Palm Beach, where North, South, East and West unite to enjoy the most luxurious existence in the tropics, where you actually have to wear light clothing, and where there are palms and sunny seas and no mistral. Again, it is only a step, so to speak, to Havana, where there are at last some modern hotels, or to quaint Nassau, and then again there is New Orleans, with its kindly hospitality, its delightful society, its opera and its carnival entertainments. All along the coast there are pretty villa settlements, with dense pine forests in the rear, and while perhaps they have not the lure of Southern France and Italy, or the fascination of Monte Carlo, they are much easier of access. Indeed, when the different States put into effect their promises about good roads we shall have two great international highways—from North to South, and from East to West—and we shall have no difficulty in making our trips by motor car. The season is practically over; we are tired of the opera; we do not care to hear more of suffrage and shirtwaist makers, and for a few weeks, at least, let us get away.

A NEW RIVIERA

(Continued from page 24.)

for facile and highly profitable excursions of a day or more, and supplying all that any sojourner in a delicious region of winter sunshine can desire to occupy his more active moments.

The delight of Portugal is that it is peculiarly the land of rest, undisturbed as yet by the fever of modern civilization that discounts the value of so many places in which one seeks for repose from strain and too arduous social life. Neighbor as it is to Spain, comparatively few visitors to that land of chequered history seemingly find time to visit it, and perhaps one reason for this neglect is the fact that general travel through the region of poetic and picturesque memory still makes somewhat heroic demands of the tourist. Hotel accommodation is not all that it should be, and yet for all its drawbacks, Portugal, as all who have tested its distinctive charm readily affirm, more than compensates for the discomforts. However Mont' Estoril, as the charming tarrying-place of its salubrious riviera, gains an additional value from this, for there modernity has agreeably planted its standard of animal well-being. To pass a month, or even the whole of the trying winter and early spring season there is wholly worth the effort to reach it. The American who goes there may still feel, in a way, that he has discovered a new health resort.



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Such delightful Cresca dishes deserve fitting decoration, and we have imported little French garnish cutters in the designs shown in the border.

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Jan. 22, 1910.

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MARINELLO COMPANY

CONCERNING ANIMALS

THE love of animals which has always been characteristic of Miss Julia Morisini, makes logical the announcement that she has joined the New York Anti-Vivisection Society as a life member. The exhibition of this society continues to prove the most effective means ever undertaken in New York to bring home to the general public a realization of what vivisection really is. While most persons have believed what the vivisectioning doctors are so anxious to impress upon them—that the animals do not suffer because (though not the fact) under the influence of anathesia—a few moments' study of the object lessons in cruelty presented at this exhibition convinces even the most prejudiced that terrible torture and vivisection are inseparable.

ALLEGED CRUELITIES AT ROCKEFELLER INSTITUTE

The exposures made in the New York Herald (from Dec. 27 to 29, 1909, inclusive) of the positively fiendish practices said to be carried on in Dr. Carrell's division of the Rockefeller Institute, have created a profound sensation in Europe, as well as in this country. Although the reports of the three ex-employees—all of whom stated that they resigned because they could not endure the sight of the barbarities they were called upon to witness and assist at—are circumstantial, and although the charges they make are almost unbelievable because of their gross cruelty up to the time of this writing, not one word of protest, attempted explanation or denial, has come from the implicated doctor and institution. This, to say the least, seems strange, in view of the wide publicity given, and the effect the charges will have upon the opinion of the physician and institute held by all decent people.

MISLEADING MEDICAL STATISTICS

Although the press claims to lead public opinion, and the signs of the times show unmistakably that the trend of enlightened medical practice is toward prevention along the lines of hygiene, sanitation and diet, the generality of editors still pin their faith with blind fidelity to the statements of doctors who have all to lose should the practice of vivisection be abolished. A most distressing phase of the present crusade is the enforced showing up by the "antis" of the mendacity of physicians whose names rank high in the cult of animal experimenters; but if those who profess to have discovered sure cure serums for specific diseases, insist upon making claims of having reduced mortality (as does Dr. Simon Flexner of the Rockefeller Institute in regard to spinal meningitis) they invite analysis. And if the claims are discovered by the anti-vivisectionists to be without foundation, and the fact proclaimed to their embarrassment, they have only themselves to blame. Investigation is said to have disclosed the fact that, according to Board of Health reports, the number of cases of spinal meningitis for the last six months has been 187, and the deaths 177—a mortality of over 90 per cent.—whereas Dr. Flexner and others in his behalf, in answer to inquiries, have stated that his serum has reduced the mortality to 25 per cent. and less.

RELIGIOUS PRESS AIDING

It is encouraging to have the religious press take up the cause of tortured animals, especially when it is done with the sympathy and intelligence that characterize Kate Upton Clarke's plea, in the Christian Herald of December 29, 1909. While the writer does not take a radical position, she severely condemns what she calls the abuses of vivisection, and it is to be hoped that her article will be the means of persuading some, at least, of the clergy that they have a duty in this matter, for vivisection—one of the most hideous exemplifications of the survival of the fittest—involves a question of morals. Other interest-

ing and valuable articles on the subject from the pen of Mrs. Atwood, whose department is attracting much favorable attention, have appeared in the Evening Mail.

EXCELLENT CAT SUGGESTIONS

The latest issue of The Cat Journal (No. 8 of Vol. ix) has an especially interesting article on kitten raising made up of a chapter from the new work, entitled "Everybody's Cat Book," by Dorothy Champion. The chapter is largely devoted to matters of diet, and the owner is warned never to give pig's or beef liver (or even hearts) to kittens, as they are most indigestible. It is pointed out that milk and fish act as laxatives, and that cereals produce a heated state of blood and skin troubles. Kittens fed on raw meat—which Miss Champion recommends as good dietary for them—do not become savage as is erroneously supposed, but a note of warning is given to those wishing to try a meat diet after having fed a farinaceous one, for a kitten so fed is always troubled with worms. The author is well qualified to give advice as to the breeding and rearing of cats, for, together with her mother and sister, she has brought out the fine line of silver Persians and other prize-winning cats that have decorated so many shows and won so many prizes.

DOG DEFENSE ORGANIZED

The annual report of the National Canine Defense League is so interesting a document that one wishes some such society flourished in this country. It was established in England in 1891 for the protection of the dog from all manner of ill-usage, including vivisection, the different departments being (1) organized opposition to the muzzle, which includes the repression of dog scares, opposition to Pasteurism, and a Buisson bath propaganda; (2) quarantine business of every kind, and (3) issuing of leaflets and conduct of an advisory bureau for dog owners; protection of stray dogs and their care and maintenance until a suitable home is found for them. A number of rescues of dogs, the heroes of which were rewarded, include one from a 60-foot well, and one from a disused coal pit, into which it had been thrown by some heartless person. It is a great pity that there is no similar society in this country.

MOST REPREHENSIBLE CONDUCT

In several parts of the country the local authorities seem to be doing all in their power to get up rabies scares, one of the centers of this activity being Newark, N. J. Reading in the daily papers that a certain woman living in one of its suburbs was among those said to have been bitten by an alleged mad dog, the writer of this department wrote her suggesting that she communicate with Dr. Joseph Collins of the Neurological Institute, at 145 East Sixty-seventh street, New York, where nervous diseases are to be treated through baths, light, heat, "suggestion" and other such therapeutic agencies. In reply the woman stated that she had derived much encouragement from the letter, as she had gone to the Pasteur Institute for treatment, but had been told that it would cost her \$100, and that she must come for eighteen consecutive days. This meant, with the expenditure of 25 cents for daily fares, a total of \$104.50 for a woman who is in very poor circumstances. The press and the police, after terrifying the poor woman into the belief that she was in danger from a dog bite—a ridiculous as well as cruel thing—left her to be the prey of terrible fears, which she would never have had if it had not been for their "scare" talk. Could anything be more reprehensible?

[Notes.—Communications concerning animals or birds and all phases of their protection should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

A Trip To Europe

With All Your Expenses Paid

VOGUE offers you a trip to Europe—a trip that will be wholly without restrictions from beginning to end.

This means that you may choose your own itinerary, your own steamers, trains and hotels, and your own dates of departure and return. And in planning your trip you will be perfectly free to call upon us for as much assistance as you may require. The Vogue Travel Bureau will be pleased to engage your passage for you on any line you prefer, and to prepare for you, on request, an itinerary covering those places which you most wish to visit.

At this season of the year you might prefer to sail direct from New York to one of the Mediterranean ports. It would be easily possible to cross over to Cairo, and spend a few days on the Nile. Many travellers, however, prefer to go straight from Naples to Rome, and thence to Florence, Pisa, and Venice. After crossing the northern frontier of Italy, an infinite number of routes are open to you. For instance, you could cross the Rhone at Tours and proceed directly into Switzerland, or you could travel directly north to Paris, and afterwards to London.

Another very attractive itinerary for the traveller in Europe has Hamburg for its first stopping place, with easy access to Berlin, Dresden and Munich. The romantic Rhine Valley is of great interest to every tourist, while Bayreuth and Leipzig offer unequalled opportunities to the lover of music—especially the music of Wagner. Incidentally, the celebrated Passion Play is to be produced next summer at Oberammergau, for the first time since 1900, giving the American traveller still another incentive for visiting Germany at that time.

Of course, it is impossible in this space to sketch more than the bare outlines of one or two attractive trips in Europe—but plenty of alternative routes will occur to every reader. It is distinctly understood that the present opportunity is very different from an ordinary "tour," with its unwelcome intimacies and restrictions. Vogue wishes you to be at liberty to go wherever you please, thus securing the greatest possible amount of pleasure and profit from your trip.

NOTE. In order to prevent the least chance of disappointment among any competitors who, for any reason, might decide to withdraw before securing the full number of subscriptions for a trip abroad, we have also prepared a series of generous cash prizes to reward each competitor for the exact amount of work he may have done. Thus there will be a handsome prize for everyone who secures even a minimum number of subscriptions.

In return for this opportunity to travel abroad, you are merely asked to do a little subscription work for Vogue before you sail. Experience with previous successful offers of this nature has convinced us that the work is neither long nor difficult. As soon as your part of the transaction is completed, we will make arrangements for you to travel wherever you wish—or if you prefer, we will send you our cheque outright for the equivalent sum.

To enter your name for a Trip to Europe, merely write your name on the attached coupon and send it to us today. Full particulars of our offer will reach you by return mail, together with a Registration Slip on which to enroll yourself as a regular contestant. There is absolutely no fee or charge of any kind in connection with entering this contest, in which there will be a First Prize for everyone who properly fulfils the requirements. Simply fill in the attached coupon and mail it to us as soon as possible—if convenient, mail it to us today.

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ART NOTES

EXHIBITIONS NOW ON

New York. Knoedler's. Eleventh annual of the American Society of Miniature Painters. Until January 29.

Montross'. Pictures by Edward J. Steichen. Until January 29.

National Arts Club. Retrospective exhibition of works by Wm. M. Chase.

Ehrich's. Collection of Italian German and Flemish paintings. Until January 22.

Cottier's. Oriental porcelains and Wedgwood.

Ralston's. Portraits by Zelma Baylos. Until January 24.

Scott and Fowles'. Portraits by Wilhelm Funk. Until January 30.

Folsom's. Pastels of Brittany by Charles Fromuth. Until January 30.

MacDowell Club. Art work of women members.

Watson's. Ancient Persian Pottery. Until January 25.

Powell's. Oil paintings by Anna Fisher. Until January 22.

Oehme's. Water-colors of English gardens, by Marie Stillman.

Kleinberger's. Important collection of Dutch and Flemish old masters. Until February 1.

Tooth's. Miniatures by Alyn Williams, and portrait drawings by Hugh Nicholson.

Lenex Library. Collection of book-plates and mezzotints in color by E. G. Stevenson.

Astor Library. Illustrations of iron work of the Louis xv and xvi periods.

Baltimore. Maryland Institute. Sixteenth annual of the Baltimore Water Color Club. Until January 29.

Boston. St. Botolph Club. Works by Frank W. Benson.

Chicago. Art Institute. Annual of paintings by artists of Chicago and vicinity. Until January 30.

Providence. Art Club. Paintings by George W. Whitolsen. Until January 24.

Washington. Congressional Library. Collection of etchings presented to this country by the Italian Government.

EXHIBITIONS TO COME

New York. Fine Arts Gallery. Twenty-fifth annual of the Architectural League of New York. January 30 to February 19.

Fine Arts Gallery. Eighty-fifth annual of the National Academy of Design. March 11 to April 17. Exhibits received February 22 and 23.

Fine Arts Gallery. Forty-second annual of the American Water Color Society. April 24 to May 22. Exhibits received April 15 and 16.

Chicago. Art Institute. Works by the Society of Western Artists. During February.

Cincinnati. Art Museum. Works by the Society of Western Artists. During April.

Indianapolis. Mark Herron Art Institute. Works by the Society of Western Artists. During March.

Pittsburgh. Carnegie Institute. Fourteenth annual international exhibition of oil paintings. April 28 to June 30. No exhibits received after March 23.

Philadelphia. Pennsylvania Academy of Fine Arts. One hundred and fifth annual of oil paintings and sculpture. January 23 to March 20.

Springfield. Gill's Art Gallery. Thirty-third annual of oil paintings. January 24 to February 22.

GOSSIP

THE first really important picture sale of this season was held in Mendelssohn Hall, New York City, by the American Art Galleries, on the evening of January 7, seventy-five paintings, collected by the late Theron R. Butler, realizing a total of \$264,835, which means, of course, that some of the works brought high prices. Although \$30,100—the largest figure—was paid for a painting by Millet, entitled *A Shepherdess*, another painting by the same artist, which is considered by many critics to be a superior work, brought only \$17,300. The two next highest prices—\$28,050 and \$21,000—were paid for Rousseau's *Bouquet d'Arbus* and Corot's *Torrent dans les Remagnes*, respectively. Mr. Butler is said to have considered a painting of a card party, by Meissonier, entitled *Innocents*, and Maline's the finest work in his collection, but if prices at sales establish the worth of paintings, his estimate of it was incorrect, for although it sold for \$23,500 in Paris in 1878, it brought only \$14,100 at Friday's sale. Among the other works which brought good prices may be mentioned the following: By Diaz—*Landscape* \$12,300, *Hunting Dogs* \$3,700, and *The Pet Kid* \$2,800; by Troyon—*Pasture Grounds* \$13,100 and *Bull and Dog* \$5,800; by Schreyer—*Halt at Russian Inn* \$7,200; by Rousseau—*Landscape and Cattle*, \$8,600; by Meissonier—*Vedette* \$8,300; by Lud-

000; by Jules Breton—*A Brittany Shepherdess*, \$5,200; by Van Marcke—*Cattle*, \$5,100; by Rosa Bonheur—*Highland Landscape and Sheep*, \$4,400; by Gérôme—*Master of Hounds*, \$3,100, and by Zieme—*A Painting of Venice*, \$6,000.

On January 2 a complimentary dinner was given to Mr. William M. Chase by his fellow artists at the National Arts Club in New York City, where a retrospective exhibition of his works is now being held, which contains a number of portraits and many examples of still-life, including the wonderful fish pictures.

At the Scott and Fowles Gallery Mr. Wilhelm Funk is holding his annual display of portraits. One of the most recent works shown is that of Mrs. Ernest Wiltsee and her little son—most gracefully posed—while among the others are portraits of Mrs. Frank Gould, Miss Barbara Holt, and Mr. Francis Burke Roche.

One of the most important international exhibitions of the near future will be that held at Buenos Aires, Argentine Republic, next summer. All nations have been invited to contribute, and each will have a gallery of its own, which may be decorated and arranged to suit its individual requirements. Substantial prizes will be awarded and purchasers guaranteed, so that the leading artists of every land may be induced to send their most characteristic works.

THE VOICE OF THE PRESENCE

BY M. LANDON REED

FROM the apple tree in the orchard, which fulfills its destiny in bud, blossom and fruit, to the human being, with all his complex emotions, life is a constant effort toward expression. Expression is one of its laws, and since for it the human soul has but one medium—the human body—is it not worth while to train this to express the best within us—courage, faith, hope, good cheer—in short, all our finer instincts and feelings toward humanity? While expression, in its broadest sense, has many forms, including work in utility and the fine arts, that most common to all is by the voice in speech and by the body in attitude, gesture and motion. Of course speech is the most conscious and definite form, yet in the affairs of every day life we are constantly expressing something to all who see us, not only in every attitude and movement, but by the subtle "voice of the presence," which is never silent, and by this the world judges us quite as much as by what we say.

Power through poise is a thing that has long been recognized in training for professional life, but only recently have we begun to realize its importance in the business world. And so important is it that young men or women who are planning business careers would do well to consider what impression they will make upon the public, which cannot see their minds and spirits, but which cannot help noticing their attitudes, movements and manners. It is usually the first impressions created by appearance and voice that they are judged by, and this is rarely altered by letters of introduction or recommendation.

But it is in her social life, where personality counts for so much, that a woman needs special training for expression, and to appear to advantage in the performance of her various duties and recreations she should possess good health; she should be attractive in voice and pleasing in manner, and she should have self-control and personal culture. In order to get rid of her limitations, which are chiefly physical, she should learn the best use of body and voice to conserve her nervous energy and gain perfect command of all her powers, and the training which results in best unconscious expression also best prepares the organs of breathing for voice production.

As a basis for this every woman should study poise, relaxation and deep breathing, for she whose body is well poised—who holds her chest forward and walks with light step and erect head—expresses hope, courage and personal power. When she sits without tension in shoulders or chest she expresses freedom from self-consciousness and repose of manner; when she breathes deeply she expresses calmness and dignity in her speech. On the other hand, except in the very well balanced, hasty

movements usually express awkwardness or nervous apprehension, and nearly always show a woman at a disadvantage.

As students of psychology we are coming to realize that right activity of the body has a reflex action on the mind; that the man or woman who stands erect, and walks lightly, not only radiates good cheer, but feels it more than the one who relaxes the chest and walks heavily, but the body at its best we have never seen. Although specialists have trained the hands in piano playing, the feet in dancing, and the muscles of arms and legs in lifting, etc., the training for strength and the training to express spirit are two different ideals, so that we must not mistake mere physical training for the culture which is shown in harmony of mind and body. Unfortunately our schools have made this very mistake, and because of it our young people have missed a great benefit that education should bestow upon them—the power to express themselves well through body and voice.

There is nothing occult about the thing we call personal power, which usually has for a basis a healthy body, a mind with a broad grasp of affairs and a spirit in sympathy with the world about it, yet personal magnetism is the most valuable asset of a business or social career. We are useful members of society only in proportion to what we give to others of our best selves, and while the voice speaks to comparatively few, the presence speaks to all who see us—even to the stranger on the street. It is distinctly a compliment to be selected from the passing throng and asked a question, for it means that one's presence speaks kindness or intelligence, or perhaps both.

The soul's way is indeed a lone one, but we should walk "erect under the stars," as Emerson says, expressing by the voice of the presence not only the power within, but a cordial interest in the world about us.

ANSWERS TO CORRESPONDENTS

(Continued from page 65)

Bedroom.—Curtain should be simple and dainty. Something that can be laundered easily and often is best. White barred muslin with a ruffle is always pretty, as is also white or cream scrim with a line of hemstitching at sides and bottom. An over drapery of pretty flowered cretonne is effective in bedrooms, unless the wall paper is highly decorated.

ROOM DECORATION (TO DENTIST)

My dental operating room is furnished in mission weathered oak, and my reception room in golden oak. What color should the walls of each room be tinted to correspond with the furnishings, taking light into consideration. Both rooms have strong light, two south windows in each room—no other windows or light—and the walls are rough sand-finished.

Ans.—The mission weathered oak allows of a greater range of color than the golden oak. For the latter you should tint your walls a cool yellow (a dull lemon tone); the same color as the dark fibers of the wood, but of a lighter tone. A warm orange yellow or a green makes golden oak look cheap. Do not be alarmed at the thick greenish look this tone will have when only part of the wall is tinted. As soon as the white plaster is all covered the color will show its true value.

If, as indicated by your letter, the two rooms adjoin, it will be well to use somewhat similar coloring with the weathered oak. A warm tone of yellow would harmonize well with the furniture. If, however, the rooms open into each other so that the coloring of one can be seen from the other, you will do well to tint the walls a light brown or soft green. Warm orange yellow would take the color out of the cool lemon yellow used with the golden oak.

Yellow is the lightest and warmest of the colors, but with two south windows you will be safe in using either green or brown. If your chairs have leather seats, take your cue from the tones of the leather.

CARDS (TO MR. AND MRS.)

Will you please inform me as to the propriety of using "Mr. and Mrs." cards after the first year of married life. And if not correct to use them, are they still used when sending gifts instead of using two cards.

Ans.—It is good form and quite customary for a husband and wife to have a common visiting card engraved with "Mr. and Mrs."

This is done during the first year of married life, as well as later.

If you wish to send a gift from your husband and yourself, you may enclose one of these joint cards.

HAT AT LUNCHEON (TO JANE)

A hostess receiving at a country club for one o'clock luncheon and bridge, is it proper for the hostess to wear a hat?

Ans.—It is correct for you to wear a hat for a luncheon and bridge given at a country club.

MOURNING (TO R.)

Will you kindly advise what is considered "correct wear" when in mourning for a brother; also usual rules governing one's going out socially. I have, so far, followed my own feelings and used my own ideas about my dress.

I notice in one issue of Vogue it is said "black bordered handkerchiefs are no longer considered good taste." Is this true, or does my memory fail me? I am a constant reader of Vogue. Can white be used and be good taste? All summer I used plain white dresses.

Any information will be appreciated, as I would like the assurance of Vogue that I've not gone far wrong in these matters.

Ans.—A year to eighteen months is the period of mourning for a brother, although many persons do not consider two years too long. During deep mourning one should not take part in social functions of any kind, but, while in half-mourning, it is permissible to attend informal entertainments.

It is quite true that black bordered handkerchiefs are not considered in good taste, plain hemstitched ones in all white being the correct kind; white, delicately embroidered or scalloped in black, are sometimes used.

All white, for summer or evening wear, is used as deep mourning, but the costume must have everything in pure white (gloves, hat, gown, etc.), while a combination of black and white is only half-mourning.

The materials to be worn must be dull and somber, such as nun's veiling, crêpe de chine, chiffons, chiffon cloths, dull silks, broadcloths, serges and dull mohairs, with a trimming of crêpe, plaitings of the dress material, dull ribbon or silk bands and hemstitched ruffles. It is better taste to wear no embroidery whatever, though scallops or polka dots are allowable. During the first four or six months, collars and cuffs of folded bands of organdie should be worn, and after that period any other plain style is suitable. Only the necessary jewelry, such as pins, etc., should be used, and this should be in dull jet or black enamel.

HAPHAZARD JOTTINGS

PROBATION FAILS

THE much-vaunted probation system, as applied to adults, has come in for sharp criticism by John P. Mitchell and Henry C. Buncke, Commissioners of Accounts, who spent eight months investigating the work of the magistrates who preside over what are popularly called police courts in New York City. In a majority of cases probation has been made to mean a full and free release, for those placed in it usually do not trouble to keep in touch with the officials, and in turn are not annoyed by them. Out of 287 probationers shown on the court records the Commissioners found that 114 were not known at the addresses given; 40 had moved away without leaving a record, and all the others were false addresses, such as parks or churches. Another evil, which has long served as a means of freeing prisoners in whose welfare politicians are interested, is to release them from the Tombs and other jails upon the receipt of a discharge paper signed by a magistrate. This is a flagrant violation of the law, which specifies that prisoners can be liberated only when ordered by the Commissioner of Correction. The report also points out that by the system of rotary appointments in the courts the magistrates get out with only seven months' service a year. It would appear that a reform movement which had the city magistrates for its object of attack and reform would find a fruitful field for civic service.

Next week's VOGUE will contain several interesting features on the musical interests of New York.

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The desire of every woman to be beautiful is indeed most legitimate and laudable, and so great is the influence of her appearance in making or marring her life that she is justified in all reasonable means which she may seek to enhance her attractions. The pity is that she so often errs in selecting these.

Throngs of women are daily jeopardizing all claims they possess to good looks by their unreasoning experiments with whatever lotion, bleach, paste, cream, balm, powder, or paint is offered to them with the claim that it will instantly cure every defect to which the skin is prone. An "instant" effect we know can be but a base and poor—too often dangerous make-believe—a so-called imitation.

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MUSIC

CALENDAR

C=Carnegie. M=Mendelssohn. Cua=Cooper Union Auditorium. Cuh=Cooper Union Hall. Gep=Grand Central Palace. D-T=Daly's Theatre. H=Hippodrome. N-T=New Theatre. W-A=Waldorf-Astoria.

Maud Allan—Jan. 20, Aft. C
Cecile Castigner—Piano Recital—
Jan. 26, Eve. M
Kneisel Quartette—Jan. 25, Eve. M
Fritz Kreisler—Jan. 28, Aft. C
New York Philharmonic Society—
Jan. 21, Aft.; Jan. 26, Eve.; Jan. 30, Aft. C
New York Symphony Orchestra—
Jan. 23, Aft.; Jan. 30, Aft. N-T
New York Symphony Orchestra—
Jan. 25, Eve. C
Theodore Spiering—Violin Recital—
Feb. 10, Aft. M
Fannie Bloomfield Zeisler—Piano
Recital—Feb. 5, Aft. C

OPERA THIS WEEK

METROPOLITAN

Thursday, Jan. 20.—Madame Butterfly, with Farrar, Fornia, Martin, Scotti, Bada and Wulman.

MANHATTAN

Friday, Jan. 2.—Tales of Hoffmann, with Cavallieri, Trentini, Gentle, Duchene, Lucas, Renaud, Nicolay, Villa and De Grazia.

Saturday, Jan. 22.—Matinee: Boheme, with Carmen-Melis and regular cast. Night: Aida, with Mazarin, D'Alvarez, Gentle, Zerola, Crabbe and Vallier.

CONCERTS

AMONG recent musical happenings in New York the concerts of the Philharmonic Society, the concerts of the New York Symphony and Volpe Symphony Orchestras, the two concerts of the Boston Symphony Orchestra and the first appearance this season of the Italian pianist, Ferruccio Busoni, are entitled to premier consideration. There have been others, of course, but these stand as the most representative, with the offering of the Kneisel Quartet and the Flonzaley Quartet coming close behind. When one considers that there have also been the People's Symphony Concert (held on January 14 in Carnegie Hall); the concert of the Marum Quartet, for the benefit of Cooper Union audiences, the programme played by the Tollefsen Trio in Mendelssohn Hall on January 13; Horatio Connell's song recital on the 10th, and Marie Hertes's program of compositions for violin, not to mention several other affairs, it can be imagined that the city's musical cup has been filled to overflowing.

The playing of the Berlioz "Fantastic" Symphony by the Philharmonic Society, in Carnegie Hall on Thursday evening, January 6, and on the afternoon of the day following, marked an auspicious moment in the career of this oldest of American symphony orchestras. Ever since Gustav Mahler took the musical directorship of the organization its musical improvement has been notable. After first reconstructing its personnel, the former Metropolitan Opera House conductor commenced with daily rehearsals along lines of discipline such as he alone is able to enforce, and the result has been the moulding of an orchestra so vastly different from the old Philharmonic that its best friends admit that they scarcely know it. Not only has its tone quality improved in elasticity and purity, but its technical precision is now much to be admired. Perhaps it would be exaggeration, to state that the Philharmonic today warrants comparison with the best orchestras of the world in finish, but if its progress continues at the present rate, before the end of another season it should rank with the Boston, or any other aggregation of symphony players. At the close of the fourth movement of the Berlioz symphony, on the occasions already referred to, the audience rose en masse, and those who know Philharmonic assemblages can realize clearly what such a demonstration must mean. It was a tribute to Gustav Mahler, but it was one intended in almost equal measure for the men who participated in the performance of a work which many

thought Mahler would not be at home in interpreting.

Busoni, whose skill has been commented upon too frequently to require much additional eulogy, played with the same virtuosity as in previous visits here, and in selecting Beethoven's "Emperor" concerto, in place of the Schubert Wanderer-Fantasia, he displayed a taste which should not be overlooked. Here is a pianist who appreciates that there are qualities in the art of piano playing beyond the mere display of technical facility, and we like to be surprised by feats of the one kind quite as much as by those of the other.

The New York Symphony Orchestra, under Walter Damrosch, gave us a temporary farewell pair of concerts just before leaving on an extended tour—one of them at The New Theatre and the other in Carnegie Hall. This orchestra is filled with admirable natural playing material, and in the acoustically fine Carnegie Hall its qualities appeared to more advantage than in the New Theatre, but nevertheless it is doing great work, and its following is sufficiently large to keep it in its place not only as one of the two leading orchestras of New York, but as a traveling organization ranking in popularity with the Boston Symphony and the Theodore Thomas Orchestra, of Chicago.

The Volpe Symphony, which is one of the struggling orchestras, also did such excellent work at the last concert in Carnegie Hall on January 9, that many who had not heard its recent performances were moved to exclamations of surprise. Its membership is composed of an energetic, enthusiastic body of young musicians who will give a still better account of themselves as they mature in the experience of symphony playing, and, considering that they have not the opportunity for the frequent rehearsals afforded the New York Symphony and the Philharmonic, the results they achieve are quite as praiseworthy.

The Marum Quartet's concert, which drew a large attendance at Cooper Union on the 6th of the month, proved an affair of solid musical worth—Mozart's D minor Quartet and the Dvorak Quartet in F major, Op. 96, being the principal works played. The make-up consists of Ludwig Marum, first violin; Michael Bernstein, second violin; Jacob Altschuler, viola, and Modest Altschuler, 'cello, who play with a nice regard for tonal balance and with commendable precision. The Schubert Rondeau for piano and violin was performed by Kurt Schindler and Ludwig Marum, and there was also a group of songs of Beethoven, Schubert, Brahms and Dvorak, sung by Mrs. Ludwig Marum.

Horatio Connell's singing, in Mendelssohn Hall on the afternoon of January 10, was not of a character warranting unqualified praise, but it showed earnest endeavor, intelligent musical understanding and sincerity. The program was ambitious, and although Mr. Connell's baritone needs steadying, it is sympathetic in quality and doubtless will improve as its owner continues in his profession.

Concerning opera there is little that requires comment, for during the week New York was treated to repetitions, and many singers were presented too often. But with most of the stars of the Manhattan in Washington, and the leading singers of the Metropolitan in Boston, there was no alternative. Now that Mme. Nordica is reported to have retired permanently from opera it is likely that concert-goers will hear her more frequently. Relieved of the strain of preparation for appearances in donna roles this once favorite opera prima donna will in all probability increase the number of song recitals she has already planned to give.

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SOCIETY

DIED

Thorne.—Suddenly, at Panama, on Jan. 7, Charles Lansing Thorne, husband of Ada B. Whittemore and son of William R. and Charlotte Wooster Thorne, of Peekskill, N. Y.

Twombly.—Passed away at Florham, Connecticut, New Jersey, on Tuesday morning, Jan. 11, 1910, Hamilton McKown Twombly, at the 61st year of his age.

ENGAGED

Childs-Adams.—Miss Rebekah Childs, niece of Mrs. Charles B. Ashley, of Washington, D. C., to Mr. Langdon Adams, Jr.

Bond-von Schrader.—Miss Irene Bond, daughter of Judge Henry W. Bond, of St. Louis, to Dr. Allayne von Schrader.

Donald-Jarman.—Miss Dorothy Donald, daughter of Mr. Harry Gordon Donald, of Mobile, to Lieutenant Sanderford Jarman.

Dunwoody-Hardee.—Miss Ruth Dunwoody, daughter of Mrs. John Dunwoody, of Minneapolis, to Mr. Karl A. Hardee, of Toledo.

Findley-Walter.—Miss Ethel A. Findley, daughter of Mr. William L. Findley, to Lieutenant Bertram Walter, Royal Artillery, British Army.

Grinnell-Forbes.—Miss Charlotte Irving Grinnell, daughter of Mr. E. Morgan Grinnell, to Mr. Alexander Forbes, of Milton, Mass.

Kelly-Royster.—Miss Ethel Kelly, daughter of Mr. Thomas Jefferson Kelly, of Atlanta, Ga., to Mr. William Stumps Royster, of Norfolk, Va.

McMichael-Kirkland.—Miss Caroline Sutherland McMichael, daughter of Judge Charles B. McMichael, of Philadelphia, to Mr. Frederick Richardson Kirkland.

Mingaye-Bishop.—Miss Catherine D. Mingaye, daughter of Mr. William H. Mingaye, of St. Paul, to Mr. Edwin Bishop.

Morgan-Hall.—Miss Dorothy Morgan, daughter of the late G. Brinly Morgan, of New Haven, to Mr. John L. Hall, of Boston.

Pell-Daly.—Mrs. Mary Hutton Pell, daughter of Mrs. Joseph B. Ecclesine, to Mr. Charles Noel Daly.

Schulze-Pomeroy.—Miss Louise Schulze, daughter of Mr. Theodore A. Schulze, of St. Paul, to Mr. Theodore Pomeroy, of Chicago.

Symington-Levering.—Miss Louise Wallace Symington, daughter of the late Thomas Symington, of Baltimore, to Mr. Edward W. Levering.

WEDDINGS

Chapin-Tuckerman.—Jan. 18.—Mr. Louis Chapin and Miss Julia A. Tuckerman, daughter of Mrs. Charles S. Tuckerman, of Boston, were married on Tuesday, Jan. 18.

Cook-Tracy.—Jan. 20.—Mr. Thomas Otjan Cook and Miss Grace Bigelow Mack, daughter of Mr. Charles Edward Mack, were married on Thursday, Jan. 20, in St. George's Church, at 4 o'clock.

de Acosta-de Zaldo.—Jan. 19.—Mr. Mario M. de Acosta and Miss Marie de Zaldo, daughter of Mrs. Frederic de Zaldo, were married on Wednesday, Jan. 19, in Leo's Church at 3:30 o'clock.

Ladd-Lee.—Jan. 15.—Mr. William Ladd and Miss Cornelia Lee, daughter of Mr. Charles H. Lee, were married on Saturday, Jan. 15, at the home of the bride.

Speaker-Newcomb.—Jan. 20.—Mr. John Edwin Speaker and Miss Helen M. Newcomb, daughter of Mrs. Thomas Newcomb, of Brooklyn, were married on Thursday, Jan. 20, at the home of the bride.

WEDDINGS TO COME

Bicknell-Zabriskie.—Feb. 5.—Miss Theresa Pierrepont Bicknell, daughter of Mr. Geo. A. Bicknell, to Mr. Frederick C. Zabriskie; Christ Church, 4 o'clock.

Gurnee-Hoppin.—Feb. 8.—Miss Mary Gurnee, daughter of Mr. Walter S. Gurnee, to Mr. Francis V. L. Hoppin; at the home of the bride.

Hall-Allen.—Jan. 26.—Miss Agnes Stuart Hall, daughter of Mr. William Cornelius Hall, to Mr. Walter Bateman Allen; Church of the Ascension.

Havemeyer-Webb.—Feb. 8.—Miss Electra Havemeyer, daughter of Mrs. Henry O.

Havemeyer, to Mr. James Watson Webb; St. Bartholomew's Church, 4 o'clock.

Oelrichs-Thomas.—Jan. 26.—Miss Blanche Oelrichs, daughter of Mr. Charles May Oelrichs, to Mr. Leonard M. Thomas; at the home of the bride.

Stewart-Ballinger.—Jan. 29.—Miss Alma May Stewart, daughter of Mr. Alexander Bruce Stewart, to Mr. John Henry Ballinger; at Seattle, Washington.

DANCES

Atterbury.—Jan. 14.—A dance was given on Friday, Jan. 14, by Mrs. John Turner. Atterbury for Miss Josephine Flagg.

Barber.—Jan. 20.—A dance was given on Thursday, Jan. 20, by Mrs. Thomas R. Barber for Miss Justine V. R. Barber, at Sherry's.

Gould.—Jan. 18.—A dance was given on Tuesday, Jan. 18, by Mrs. George J. Gould, at 857 Fifth Avenue.

King.—Jan. 21.—A dance was given on Friday, Jan. 21, by Mrs. David King, Jr., for Miss Jeanne King.

DINNERS

Chandler.—Jan. 20.—A dance was given on Thursday, Jan. 20, by Mrs. Charles F. Chandler.

Floyd-Jones.—Jan. 11.—Mrs. George Stanton Floyd-Jones gave a dinner on Tuesday, Jan. 11, for Miss Anita Ingersoll. Present were: Miss Leila Haven, Miss Lillian Endicott, Miss Dorothy Hyde, Miss Jeanne King, Miss Laura Livingston, Miss Virginia Alexandre, Miss Freda Pearson, Miss Charlotte Warren, Miss Alice Andrae, Miss Virginia Hunt, Mr. Arthur Gardner, Mr. Gavin Hadden, Mr. Auguste Noel, Mr. Thomas Barnes, Mr. John Reynolds, Mr. Dutilh Smith, Mr. Albert Hoffman, Mr. Snowden Fahnestock, Mr. Grafton Chapman, Mr. W. Bruce Brown and Mr. Roger Minton.

Harkness.—Jan. 20.—A dinner was given on Wednesday, Jan. 20, by Mrs. Edward S. Harkness for Miss Lisa Stillman.

Hutchinson.—Jan. 18.—A dinner was given on Tuesday, Jan. 18, by Mrs. Cary T. Hutchinson.

McAlpin.—Jan. 20.—A dinner was given on Thursday, Jan. 20, by Mrs. William Willet McAlpin for Miss Adelaide McAlpin.

Pratt.—Jan. 12.—A dinner was given on Wednesday, Jan. 12, by Mrs. Alexander D. B. Pratt. Present were: Mr. and Mrs. Bradley Martin, Jr.; Mr. and Mrs. Paulding Fosdick, Mr. and Mrs. Peter H. B. Frelinghuysen, Mr. and Mrs. Alfred Wagstaff, Jr.; Miss Evelyn Witherbee, Miss Katherine McCook, Miss Marjorie Gould, Miss Catherine Hamersley, Miss Joan Whitridge, Miss Ellen Rogers, Miss Constance Pratt, Miss Beatrice Pratt, Miss Madeline Borland, Miss Helen Alexandre, Miss Laura Livingston, Miss Beatrice Flagg, Miss Virginia Alexandre, Mr. Phoenix Ingraham, Mr. Marshall Kernochan, Mr. Edmund P. Rogers, Mr. A. Eugene Gallatin, Mr. Francis Roche, Mr. Lydig Hoyt, Mr. William S. Moore, Mr. Harry Oelrichs and Mr. Walter Stillman.

Rhineland.—Jan. 15.—A dinner was given on Saturday, Jan. 15, by Mrs. T. J. Oakly Rhineland.

Schieffelin.—Jan. 22.—A dinner will be given on Saturday, Jan. 22, by Mrs. George R. Schieffelin.

Shoemaker.—Jan. 19.—A dinner was given on Wednesday, Jan. 19, by Mrs. William Brock Shoemaker.

Stewart.—Jan. 18.—A dinner was given on Tuesday, Jan. 18, by Mrs. Lispenard Stewart for Miss Evelyn Spencer Witherbee.

MUSICALES

Gilbert.—Jan. 15.—A musicale was given on Saturday, Jan. 15, by Mrs. Cass Gilbert.

Vanderbilt.—Jan. 20.—A musicale was given on Thursday, Jan. 20, by Mrs. Cornelius Vanderbilt.

RECEPTIONS

Elliman.—Jan. 17.—A reception was given on Monday, Jan. 17, by Mrs. Lawrence B. Elliman for Miss Rosalie Southgate Elliman.

Farlee.—Feb. 5.—A reception will be

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Penfield.—Jan. 20.—A reception was given on Thursday, Jan. 20, by Mrs. Fred-eric Courtlandt Penfield.

CHARITY ENTERTAIN-MENTS

Charity Ball.—Jan. 25.—The annual Charity Ball for the benefit of the Nursery and Child's Hospital will be held at the Waldorf-Astoria on Tuesday, January 25.

Junior League.—Feb. 15.—The annual entertainment of the Junior League will be given at the Waldorf-Astoria on February 15.

St. Vincent's Hospital Charity Ball.—Jan. 12.—A Charity Ball for the benefit of St. Vincent's Hospital was given on Wednesday, Jan. 12, at the Waldorf-Astoria. Present were: Mrs. De Lancey Astor Kane, Mrs. Joseph B. Bissell, Mrs. O'Day, Mrs. Constantine J. MacGuire, Mr. and Mrs. Clarence H. Mackay, Mr. and Mrs. Thomas Hughes Kelly, Mr. and Mrs. William Moffitt, Mr. and Mrs. Charles M. Schwab, Mr. and Mrs. William E. Iselin, Mr. John D. Crimmins, Mrs. Andrew J. White, Mr. James Butler, Mr. Eugene Kelly and Dr. Edward L. Keyes, Jr.

INTIMATIONS

Cameron.—Miss Margaret Cameron, of New York, will pass the remainder of the winter at Washington. Mrs. Belmont Tiffany will accompany her.

Falls.—Mr. and Mrs. De Witt Clinton Falls have returned from Europe and will be at the Hotel Manhattan for the remainder of the winter.

Hoffman.—Mr. and Mrs. William W. V. Hoffman have been at Tuxedo for a few days.

Jones.—Mr. and Mrs. Pembroke Jones and Miss Sadie Jones have returned from Wilmington, N. C.

McLean.—Mrs. John R. McLean has recalled the invitations for the dance that she was to have given for Miss Margaret Draper because of the illness of General William F. Draper.

La Montague.—Mrs. Edward La Montague gave a luncheon at the Colony Club on Jan. 13.

Mahan.—Mr. and Mrs. Lyle Evans Mahan are at No. 29 Washington Square for the winter.

Randolph.—Mrs. Edmund Randolph gave a dinner at Sherry's on Jan. 12 for Miss Laura Webb.

Vanderbilt.—Mrs. Cornelius Vanderbilt has postponed her dinner and dance arranged for Jan. 14 until Friday, Feb. 4.

CORRESPONDENCE

Camden, S. C.—Late arrivals: Mrs. William Payne Thompson, Major John W. Dillenback, U. S. A., and Mr. and Mrs. W. A. Sanford.

Miami, Fla.—Late arrivals: Mrs. Mary Woolley, Mr. E. Burgess Warren, Mr. John H. Acheson, Mr. and Mrs. James Brown, Mrs. R. M. Simpson, Miss Simpson, and Mr. Charles H. Moran.

Palm Beach, Fla.—Late arrivals: Mr. and Mrs. D. O. Wickham, Mr. and Mrs. Letta C. Foster, Miss Foster, Miss Polly Foster, Mr. and Mrs. Joseph Fleming, Mr. and Mrs. Brenton H. Dickson, Mr. and Mrs. W. B. Van Vorst, Mr. and Mrs. F. W. Gelving, Mrs. R. Nettie Gelving, Mrs. H. N. Metz, Mr. and Mrs. Franklin Sidway, Mr. H. G. Windland, Mrs. J. R. Hopkins, Mr. and Mrs. George R. Brinkerhoff, Mr. and Mrs. C. K. Zindee, Mr. P. C. Costello, Mrs. Costello, Mrs. A. C. Lopes, Mr. and Mrs. G. W. Chapman, Mr. and Mrs. C. E. Thom, Mr. and Mrs. H. K. Bolton, Mr. James Bolton, Mr. and Mrs. S. Carr Carroll, Mr. G. H. Baird, Mr. and Mrs. J. C. Burrows, Mrs. M. H. Forrest, Mr. H. C. Forrest, Mrs. R. Dun Douglass, Mr. and Mrs. Allen J. Graham, Mrs. Orlando S. Johnson, Mr. Thomas F. Gregg, Mr. H. B. Clark, Mr. and Mrs. P. C. Costello, Mrs. E. W. Ropes, Colonel J. W. Conley, Mr. and Mrs. D. O. Wickham, Mr. J. T. Fleming, Mr. W. J. Argus, the Rev. R. M. Patterson, Mr. Horace B. Hare and Mr. R. M. Bohlen.

Pinehurst, N. C.—Late arrivals: Mr. and Mrs. J. D. Rumsey, Mr. and Mrs. D. W. Cooke, Mr. and Mrs. John H. Hawley, Mr. and Mrs. William C. Freeman, Mr. and Mrs. Paul Black, Mr. and Mrs. Guy E. Robinson, Mr. and Mrs. W. M. Ostrander, Mr. and Mrs. James Barker, Mr. and Mrs. Edward Rode, Mr. and Mrs. M. G. Feder, Mr. and Mrs. F. J. Oliver, Mr. and Mrs. John Day, Mr. and Mrs. John Smithers, Mr. and Mrs. G. H. Will-

iams, Mrs. Edgar J. Phillips, Mrs. J. S. Irving, Mr. H. J. Chambers, Mr. William J. Ryan, Mr. Karl V. S. Howland, Mr. Hartley Davis, Mr. Robert C. Wilson, Mr. E. H. Burr, Mr. William H. Childs, Mr. J. C. Platt, Mr. A. W. Erickson, Mr. and Mrs. J. A. Moore, Mr. and Mrs. W. H. Beers, Mr. H. P. Ruggles, Mr. Edward Cook, Mr. Herbert Cockshaw, Mr. W. F. Stearn, Mr. Samuel Adams, Mr. and Mrs. John Day, Miss Luella Day, Mr. Courtney Day, Mr. and Mrs. Harry S. Jones.

St. Augustine.—Late arrivals: Mr. and Mrs. R. W. Baxter, Mrs. A. S. Greig, Mr. J. B. Dickson, Miss Alice Dickson, Mr. Robert W. Cummings, Mr. and Mrs. C. G. Sloan, Mr. C. E. Good, Miss Good, Mr. and Mrs. Henry Watterson, Miss Watterson, Mr. and Mrs. A. J. Drexel Biddle, Mr. and Mrs. C. L. Cole, Mrs. R. J. Wynn, Mr. and Mrs. C. E. Weatherby, Dr. and Mrs. T. W. Pomeroy, Miss Lucy Eye, Mrs. M. W. Potter, Miss Ethel Gibb, Mr. O. T. Hess, Mr. and Mrs. J. W. Van Zandt, Miss Louise Van Zandt, and Mrs. George V. Hobart.

FOREIGN TRAVEL

Adriatic.—Sailing Wednesday, Jan. 12.—Mr. and Mrs. Herbert G. Squires, Miss Squires, Mr. Herbert G. Squires, Jr.; Mr. R. H. Stevenson, Jr.; General and Mrs. Walter C. Stokes, Miss Stokes, Captain Wyndham Walker, Mr. and Mrs. E. R. Washburn, Mr. Charles Wheeler, Mr. Robert P. Wilder, Mr. T. Bronson Williams, General and Mrs. E. R. Winslow, Mr. and Mrs. H. W. J. Bucknall, Master H. L. F. Bucknall, Mr. and Mrs. Gardner Cassatt, Mrs. Jules S. Bache, Mr. and Mrs. William Clark, Mr. A. R. Cosgrove, Mr. and Mrs. T. W. Dunbar, Miss Dorothy Dunbar, Mr. L. Durand, Mr. and Mrs. Robert M. Janney, and Mr. Irwin Laughlin, Secretary to the American Embassy in Berlin.

Kronland.—Sailing Wednesday, Jan. 12.—Miss H. C. Forbes, Miss E. C. Kerr, Mr. R. J. Preston, Miss Bertha Preston, Miss Evelyn Preston, Miss M. D. Spillsbury, Miss Bertha Thielens, Mr. Robert F. Welsh, and Mr. J. S. Wright.

Minnehaha.—Arriving Sunday, Jan. 9.—Mr. L. Maxwell Brigham, Miss Louise Brigham, Mr. Norman S. Walker, Miss Edith S. Walker, Mr. and Mrs. Edward Stone, Miss Katherine D. Stone and Mrs. John B. Draper.

DIETARY ECONOMIES

THE present high price of food supplies suggests to a correspondent of the *Sun* the seasonableness of drawing public attention to the advantage of a carefully selected diet, whereby only those foods should be bought that contain a large percentage of nutriment and the life-giving properties which build up bodily tissue. Many foods commonly used in the home are undesirable, because of great waste and little nutriment; others are treated by chemicals and are dangerous to use, and still others are rendered innutritious by different forms of preservation. For example, the popular potato contains 78 per cent. water alone, which, with other waste, amounts to about 82 per cent., leaving only 18 per cent. food or fuel to run the human machinery. Rice, on the contrary, has over 80 per cent. of energy, producing with its richness in phosphates, which supply the bodily tissues, a food containing nearly 90 per cent. of life-giving properties, and all for five cents a pound. Why not substitute rice for potatoes as the staple vegetable? This authority pronounces meat, which is a costly article of diet, the cause of a vast amount of preventable illness, because it is eaten to excess and only rarely—taking meat eaters as a whole—thoroughly masticated. This authority is not a vegetarian, as he considers meat a necessary food. He is simply protesting against its wrong and overuse. Dietary matters are destined to command a greater amount of attention than ever before, the laity having awakened to the need of intelligent regard for this important matter. One interesting example of latter day concern for a hitherto neglected subject is that many thousands of business men in the metropolis and elsewhere have reduced the noonday meal to a cereal and milk, substituting this dairy fare for the heavy luncheons of earlier days. So great is the number of men who now eat sparingly at midday that the dairy luncheon industry has developed into one requiring millions of dollars for its administration, and the luncheon places are being constantly increased in seating capacity and in numbers.



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CHOCOLATES, BON-BONS, FRENCH BONBONNIÈRES

VOGUE PATTERN DEPARTMENT



No. 1587



No. 1588



No. 1589

THREE PRETTY FROCKS FOR THE SPRING SEASON

NO. 1587.—An attractive summer dress made entirely of embroidery ruffles. The material required to make this model in medium size is 14 yards of ruffling, 12 inches broad. Pattern cut in 22 pieces, including the slip. Price, \$1.

No. 1588.—A modified Russian suit of gray linen. The skirt is 9 gored and closes at either side of the waist. The materials required to make this model in medium size are 4 yards of linen 36 inches wide for the skirt and $3\frac{1}{4}$ yards 36 inches wide for the coat. Pattern cut in 10 pieces. Price 50 cents for coat or skirt.

No. 1589.—Russian blouse dress to be worn with detachable chemisettes. It is made of wine colored pongee with self-tone rat-tail trimming. The materials required to make this model in medium size are 4 yards of pongee 36 inches wide for the 9 gored skirt, which closes at the side, and $3\frac{1}{4}$ yards 36 inches wide for the blouse. Skirt pattern cut in 5 pieces and the blouse pattern in 8 pieces. Price, 50 cents for either skirt or blouse.

NOTE.—These patterns are cut in sizes from 34 to 40 bust and 22 to 28 belt measure.



CUT TO ORDER PATTERNS

FOR those who desire an individual touch in their gowns, Vogue makes a specialty of patterns cut to order from original designs or from sketches appearing in Vogue or elsewhere. Our charges for this class of patterns are relatively low.

SKIRTS, in belt measures from 20 to 30 inches, without foundation, \$2.50; with foundation, \$3.00.

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PRINCESS GOWNS, in bust measures from 32 to 46, with sleeve, \$4.00.

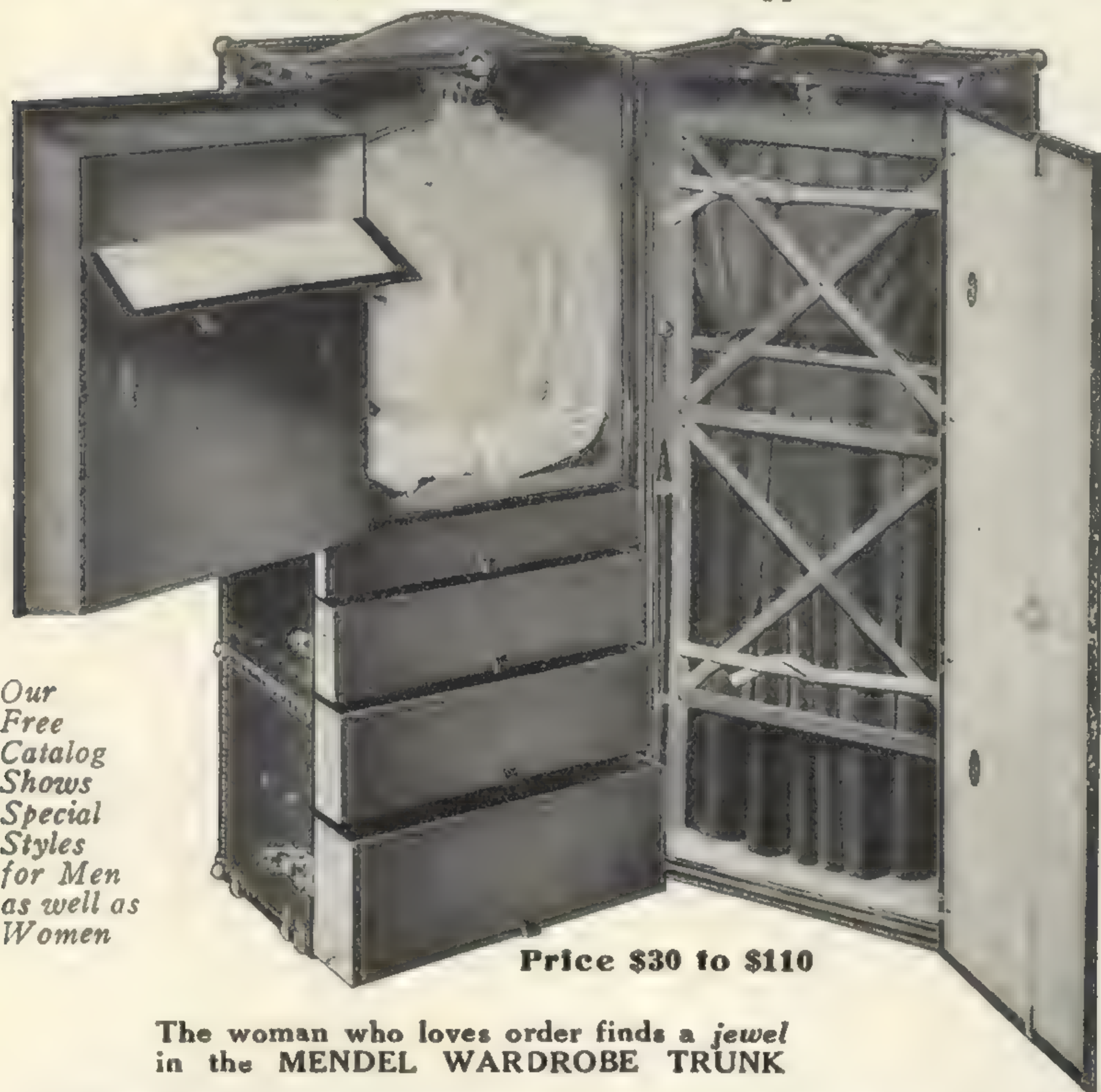
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covered with naturally wavy hair; can be used with or without the Turban Twist or Coronet Braid.

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made of beautiful naturally wavy hair, 40 inches long, as illustrated; may be used as a Coronet Braid and for the Turban Coiffure now so popular.

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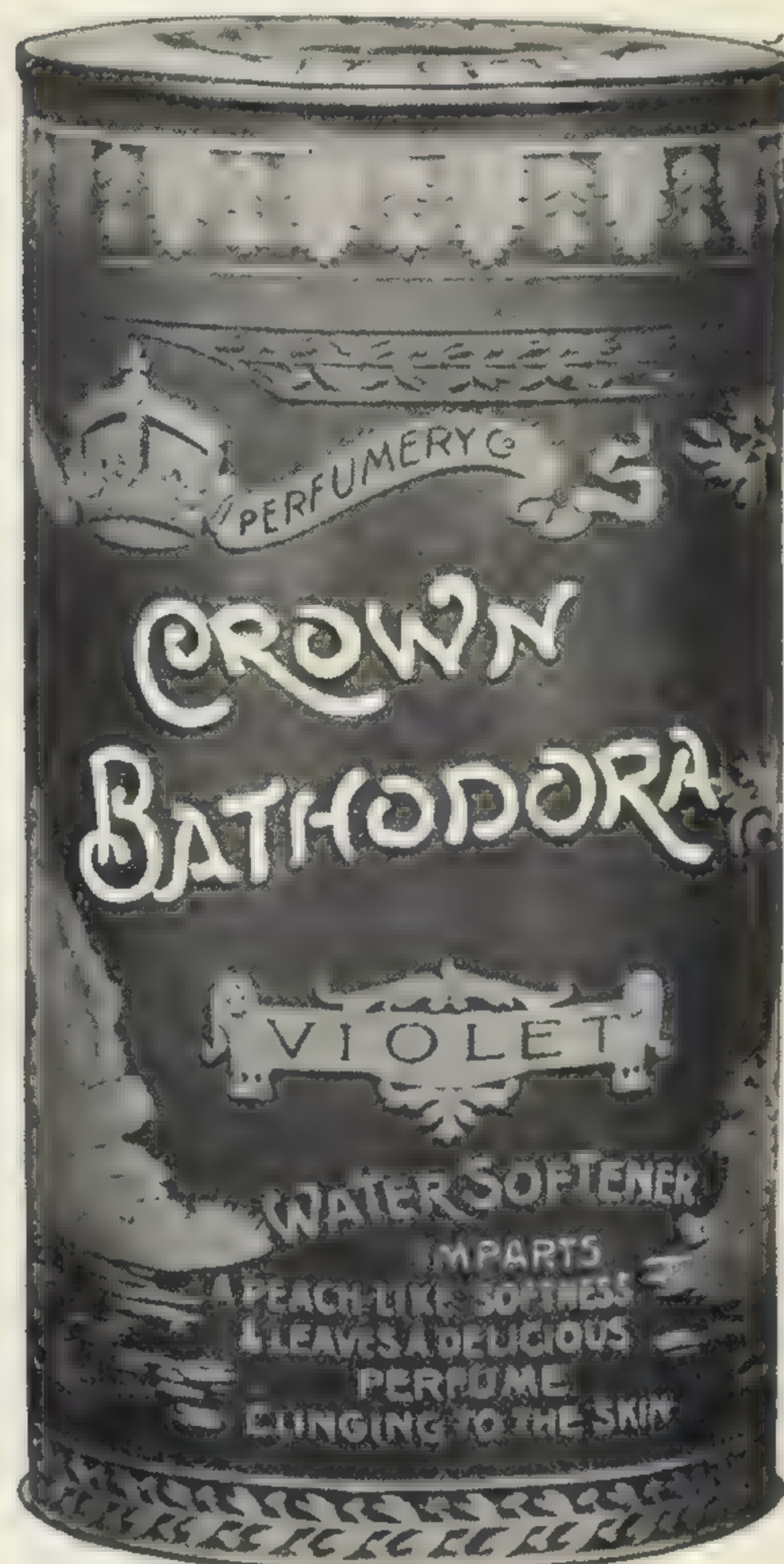
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VOGUE PATTERN DEPARTMENT



No. 1582

NO. 1582.—Umbrella drawers of lawn with an embroidery ruffle. The dotted line indicates where a gauze shirt may be attached to the drawers, thus making a one-piece undergarment. The materials required to make this model in medium size are $1\frac{1}{4}$ yards of French batiste 45 inches wide and 3 yards of embroidery edging 6 inches wide. This pattern is cut in one piece. Price, 50 cents.

No. 1583.—Charming boudoir or breakfast cap. The top is tucked with rows of embroidery and valenciennes. The ruffle is of lawn with a deep Valenciennes edging. Loops of messaline ribbon trim. The materials required to make this model are $3\frac{3}{4}$ yards of lace 4 inches deep, $1\frac{3}{4}$ yards of Valenciennes inserting $1\frac{1}{2}$ inches wide, $\frac{1}{2}$ yard of embroidery batiste $2\frac{1}{2}$ inches wide, $\frac{1}{2}$ yard of mull 40 inches wide, 2 yards of ribbon 6 inches wide, and $1\frac{1}{3}$ yards of Valenciennes insertions $1\frac{1}{2}$ inches wide. This pattern is cut in 5 pieces. Price, 50 cents.

No. 1584.—Princess corset cover of white muslin with a tiny sleeve in which the shields may be worn. The top is hand-



No. 1583



No. 1585

embroidered and the ribbon is drawn through embroidered eyelets. The materials required to make this model in medium size are $1\frac{1}{4}$ yards of batiste 45 inches wide and 2 yards of embroidery edging. This pattern is cut in 5 pieces. Price, 50 cents.

This figure also illustrates a dainty pair of drawers finished at the bottom with medallions of lace set close together. They are drawn up at the waist on an embroidery beading and at the side are eyelets through which ribbons are tied. The materials re-



No. 1586



No. 1584

quired to make this model in medium size are $1\frac{1}{4}$ yards of French batiste 45 inches wide, $1\frac{1}{2}$ yards of beading, $2\frac{1}{2}$ yards of lace medallions and 1 yard of ribbon $1\frac{1}{4}$ inches wide for the bows. This pattern is cut in one piece. Price, 50 cents.

No. 1585.—Nightdress of fine white batiste with yoke and sleeves of allover embroidery. Ribbons are run through the embroidery around the armhole, and beading, through which ribbon is run, finishes the neck and high waist line. Valenciennes edges the neck and sleeves. The materials required to make this model in medium size are $3\frac{3}{4}$ yards of batiste 45 inches wide, 1 yard of allover embroidery 45 inches wide, 3 yards of beading, 1 yard of lace insertion and 2 yards of lace edging. This pattern is cut in 5 pieces. Price, 50 cents.

No. 1586.—French chemise in Empire effect, hand embroidered, and finished at the bottom with a ruffle. The materials required to make this model in medium size are $2\frac{1}{4}$ yards of batiste 45 inches wide, $1\frac{1}{2}$ yards of ribbon $1\frac{1}{4}$ inches wide, and $2\frac{1}{4}$ yards of Valenciennes. This pattern is cut in 3 pieces. Price, 50 cents.

Note.—These patterns are cut in sizes from 34 to 40 bust and 22 to 28 waist measure.

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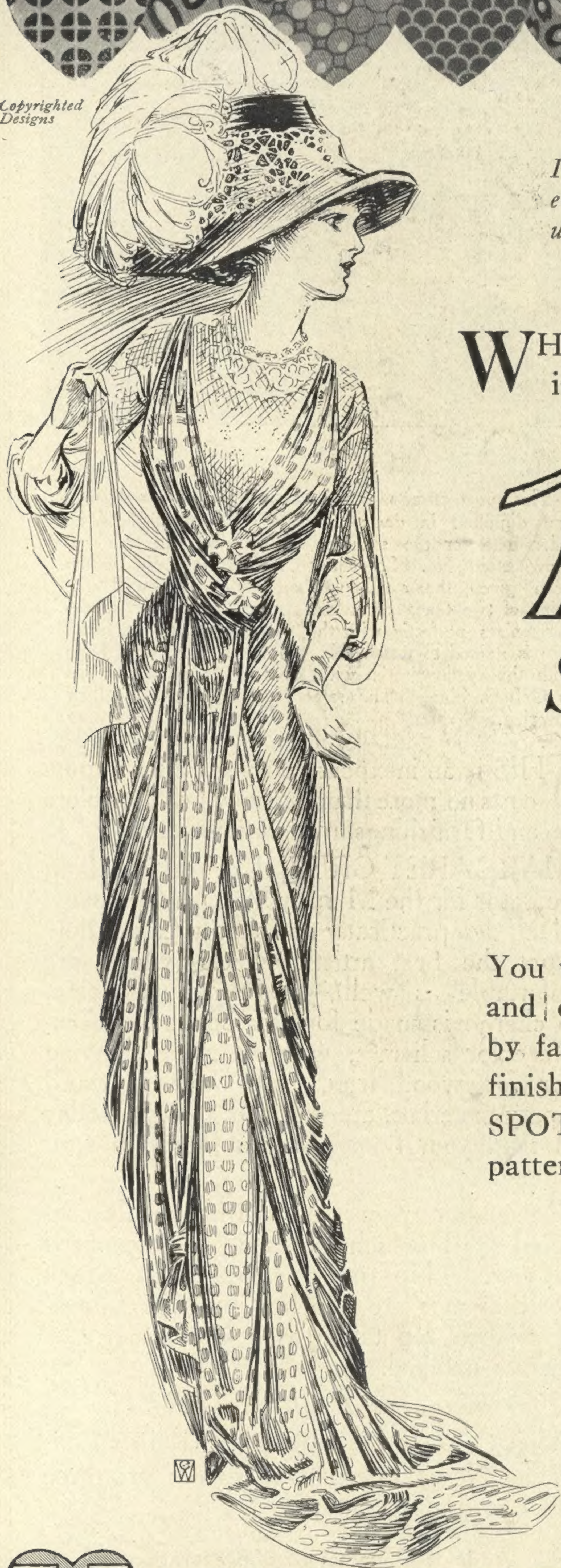
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